

Roy Dommett's Morris Notes

**Volume 7:
Border Morris
Material**

Compiled by Roy Dommett

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The material in this volume was left by Roy Dommett for redistribution at the Advanced Morris Weekend, Sept. 5-7, 1997 held in Campbell, California. The weekend was sponsored by the Bay Area Country Dance Society with help from the Gadd/Merrill Fund of the Country Dance and Song Society. This is a compilation of material printed and published by "Hello Folk."

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Volume 7

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SOURCE MATERIAL for the BORDER MORRIS TRADITION

assembled by

ROY DOMMETT

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BORDER MORRIS

The term was coined by Dr Cawte in an article for JEFDS to cover the seasonal performance in the Welsh Border counties of Shropshire and Herefordshire, in England and not Wales, but extended to cover the non-Marches, the non-Cotswold county of Worcestershire and even the dance from Steeple Claydon in Buckinghamshire. The tradition should include the dances mentioned elsewhere in the West Midlands, indeed the Lichfield dances could be considered a collection of pairs of dances like the Border tradition rather than a consistent set as in a Cotswold village. The available dance material is very limited and there is no consistency in style or movements. The team should be thought of as existing for the particular occasion with an absolute minimum of practice, rudimentary costume and compensating for these deficiencies in artistic content by noise from the performers, a large band of percussion instruments and as many dancers as can be mustered. It is a classic example of a custom that is only as elaborate as is needed to be acceptable to its community.

Dances exist for from three to twelve dancers. The dance depends on the numbers available, as at Brimfield. The dances collected from a particular place sometimes differ quite markedly between informants, as at White Ladies Aston, reflecting the flexibility from year to year. Sometimes a gang would only have one dance, sometimes two, or as at Malvern and Pershore Not for Joes an indeterminate set of figures. The common features are the rather short sticks and sometimes a stick and handkerchief version of the same dance, also usually a high single step akin to the local country dance step. Such detail as starting foot rules and phrase endings are notable for their apparent absence.

The Silurian MM had interpreted the material and this is reflected in print. They have sought to preserve the traditional style and features as far as they can be deduced. An alternative image has been promoted by the Kirkpatrick's with the Shropshire Bedlams and Martha Rhoden's Tuppenny Dish where the material has been consolidated and systematised, extended and new ideas developed using all the local tidbits. Through them there is an image of the Border Morris - boisterous, more than usually exhibitionist, noisy dancers, men with rag covered jackets, all of which seems to owe a lot to the spirit of the past but not to the substance. The interpretation today is an artifact of the last 20 years, filling a niche in performance that the other traditions have left.

The limited dance material collected has led to such invention and to teams that are in the "style" but having entirely recently composed repertoires, some of which are very successful as dances. However it would be wrong to count all such as "Border". Alternative descriptions are "Street Dancers", as used by Mary Rose and the teams from the Maidstone area, or "Dance Troupes" where they are more refined and artistic. Both extremes tap different elements in the English culture. Early groups known personally were South Downs, Paradise Islanders, ISCA, Rogue Morris, Lord Pagets and Barley Morris from Penn, showing that the idiom translates to men, women and mixed teams. Many teams have a few Border or Border like dances to broaden their repertoire and exploit the contrast with the Cotswold jumps and capers.

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BACKGROUND STATEMENT

When I became involved with the morris the only dance from the counties beyond the Cotswold Edge widely known was the Upton on Severn stick dance which had been published by the EFDSS in a booklet. One of the sides that I was in about 1960 did the handkerchief dance based on Miss Karpeles article in the EFDSS Journal. Nearly all the other dances were inaccessible in mss, especially Miss Karpeles', but I was fortunate to visit her about that time and she allowed me to copy several dance notations and she also talked to me about them.

Dissemination started in the mid 1960's through reconstructing and teaching the dances at the annual Advanced Morris Weekends at Halsway Manor arranged by Bob Bradbury for which one year a stencilled set of notes were prepared entitled "Other Morris". This document had a major effect on John Kirkpatrick later. This paper has now been retyped into my word processor and made far more intelligible. All this activity led to Tubby Reynolds and myself running a workshop at Ledbury Town Hall in January 1972 to introduce the dances for the first time to the west midland sides, whilst my wife was actually having my youngest son.

At that time it was still possible to find old dancers as well as observers and Dr Cawte first and Dave Jones later did so. I was working with RSRE at Malvern and would look for contacts with just a little success by stopping at pubs while passing through the Worcestershire villages. I also met the surviving collectors to try and interview them about their experiences, such as Mrs Kenworthy Schofield and J Hargreaves. But no one was working the territory over thoroughly. There were children's teams as well as out of work men performing in the 1930's of which members might still be around even now.

For a while one saw the occasional, usually unimpressive, performance of a dance by a local side, then there suddenly appeared the rag jacket teams. The impact of the Shropshire Bedlams on their first visit to the Sidmouth Folk Festival cannot be exaggerated. The tremendous showmanship and sense of fun, elements largely missing from Festival Morris, grabbed the attention and suddenly the dances made sense. At the time the vast majority of the morris had neither access to such material or even any real knowledge of the traditions involved, so no wonder the Bedlams were the centre of attention. I for one tried to beat the general ignorance by teaching such dances and emphasising the freedom that ignorance of detail could give to dancers with some experience. Despite what is believed, I have taught very few of the collected dances in their Bedlams form, and many of the composed dances are just too complex for club usage, although they are fun in a workshop situation. However many dancers like to attempt a dance that comes from the Bedlams, such is their fame!

The Ring Archivist issued a book of Border material with Dave Jones' original interpretations, quite a bit of which had to be challenged, but which has been largely corrected in the latest booklet. Dave's large overall contribution to the topic includes both realising that different notations from one place probably actually are different dances and illustrating the various collected costume descriptions.

THIS BOOKLET

I have used the promise to circulate workshop notations to include all the material I had prepared but not necessarily used, plus a writing up the notations still in mss and to complete some long standing tasks. But neither is it anything like a full set of the Border like dances that I have on film or in notebooks. I have to retire to undertake that task!

The booklet starts with some historical material about old teams and the revival, which I hope is of interest as there is so little of it around. In particular there is included a copy of my original "Other Morris" mss, annotated with later knowledge to cover the collected traditional material and how it has been developed over the last two decades in the teams that I have seen. It also includes a write up of my paper for the Border Roots Conference where I was honoured by being asked to substitute for the late Dave Jones.

There follows a selection of dance notations drawn from all over, the only criterion being that I thought them worth borrowing and teaching at sometime. Public performance puts such dances in the public domain. It is a reasonable assumption that only the better dances get done regularly. Many notations were prepared in rough mss for my annual Border Workshops which are aimed at having fun for a day rather than teaching Border teams new dances. Although I confess I cannot readily find most of that material!

There is a fine line between dances in the Border style and Street Dances in general, meaning dances that cannot be classified as something else, and sometimes it is difficult to decide what class a particular dance should be placed in. An example of this is Bledlow Cross which was intended as a NW dance but when I tried it thus at a workshop I was strongly advised that it was too Border like. However the intention is not to teach dances but to pass on ideas for dances. Most teams already have a repertoire and are looking for movements that are different, to expand and not duplicate that repertoire. One problem with creating dances is that the inspiration is often padded out to produce a full dance quickly whereas the good bits should be accumulated into fewer really good dances. Alternatively like the Cotswold Morris and Dorset Stave dances the good ideas should be embedded into a common satisfying dance structure.

A departure now that I have a video recorder is to try and record a team in depth including the close variants of common dances rather than the unusual dances which is all I could film before. I enclose a few note sets for teams local to me as examples of how all sides should perhaps be recorded. This document is also a continuing appeal for material, either of particular dances or comments on interpretations of dances. One outstanding need is for some idea from other teams of what problems or insights they have had and how this affects their dances. I am also happy to come and help any side.

There is a fascinating amount of black face out there, enough for another lifetime!

I have to write this as it has become fashionable for the less knowledgeable to knock the efforts of those known only to them as names.

For over 30 years I have been making notations available for morris dancers from manuscript and performance gained from all over the world as well as some own compositions. In this time I have seen and been to some extent involved with the doubling of the number of available Cotswold traditions and the creation of the modern traditions for NW, Garland, Border and Stave dancing, and all through this I have endeavored to pass on the material that comes my way because of the need and without profit so that all may benefit.

I have not normally sought formal publication as I recognise that most of them are not my dances. I have been seriously criticised in the past for not indicating who generated the notes and also recently for liberally using copyright on notations produced from my word processor. The UK law is that copyright exists in a written description independent of what exists in its performance. Copyright is the only way of preventing exploitation by other people when I would want the dance notations to be freely available. Most notations were intended to stand alone and the collections are just bundles. Of course full copying permission exists for reproduction for workshops, courses and teams' usage. However realise that the original choreographer or team might have reservations on public performance, especially if constraints had been placed on them when a particular dance was collected or taught. I know of examples where such warnings have been ignored. However their own public performance compromises their legal position and only courtesy protects them. But most teams would like exclusive use of their new material for a while. Unfortunately there always seems to be sides so insensitive that they would dance somebody's dance in front of them. The trick is to develop the dance so that the source does not recognise it!

There was a move in the 1960's to restrict knowledge of dances to their traditional territory but history has shown that to be unrealistic. Also some early collectors wanted to screen who was suitable to receive the information. It may have been laudable but the type of people from whom the dances derived were not interested in their revival. It was also made difficult because the remaining sources had often been children or out of work when performers, and the revival was definately not aimed at young people or the disadvantaged!

There is a realisation that being a replica of some other team is being second best, and that the desirable objective ought be the development of a teams own character and performance. However bootstrapping is not easy and being satisfactorily creative does not happen overnight. Hence the notations. Remember that they do not go down to the detail of movements, stresses, style etc, that is where the new team or leader has to contribute.

These are not intended as academic records, nor have I fussed too much about their appearance. Most had been produced originally for some other reason and I have kept such material together even though it appears repetitious. It allows it to be conveniently broken out again when it is desirable. The objective is to convey the idea of dances to act as a quarry for dance elements or as a starting point for new developments. They are not the dances as originally collected or composed, their publication is the collectors or choreographers responsibility, but as performed and mostly recorded at one single performance from one angle on film or video.

Morris Dances of The Welsh Border Herefordshire, Worcestershire and Shropshire

By Dave Jones

Much of the original material on this subject has now been lost. This is largely due to the disinterest shown by early collectors who considered it to be a degenerate form of the Morris. Blame must also lie squarely on the shoulders of local revival sides who had, and indeed in some cases still have, the opportunity to collect genuine material.

I have found the early form of the dance to have consisted of longways sets of up to at least twelve men. In several instances, at the time of collection, the set had shrunk to three, four or five men. We find examples of this at Brimfield (Four dancers and two musicians), and Stretton Westwood (Five dancers including musicians). It now seems clear that the number of dancers was not always relevant. Even so, all the evidence points to a primitive rather than degenerate form of the Morris.

About the Tradition

Some of the oldest records of the Morris Dance come from the Welsh Border Counties of Herefordshire, Worcestershire and Shropshire. In 1609 a side of twelve dancers performed at Hereford Races, accompanied by four Whiffles (crowd controllers) and two musicians. Their average age was said to be 103 years. In 1652 a team from Broseley, in Shropshire, caused a disturbance at an alehouse at Nordley. In 1614 the inhabitants of Longdon (about nine miles east of Ledbury), entertained themselves with May Games, Morris and dancing upon the Sabbath day in the Summer set aside for such purposes. A team were expected in Shrewsbury, especially at Christmas and in the Summer, sometime earlier than this.

It would seem from this and other evidence that the Morris Dance was fairly widely performed in the area, in the Seventeenth Century, at Christmas but perhaps more so in the Summer.

The Form of the Dance

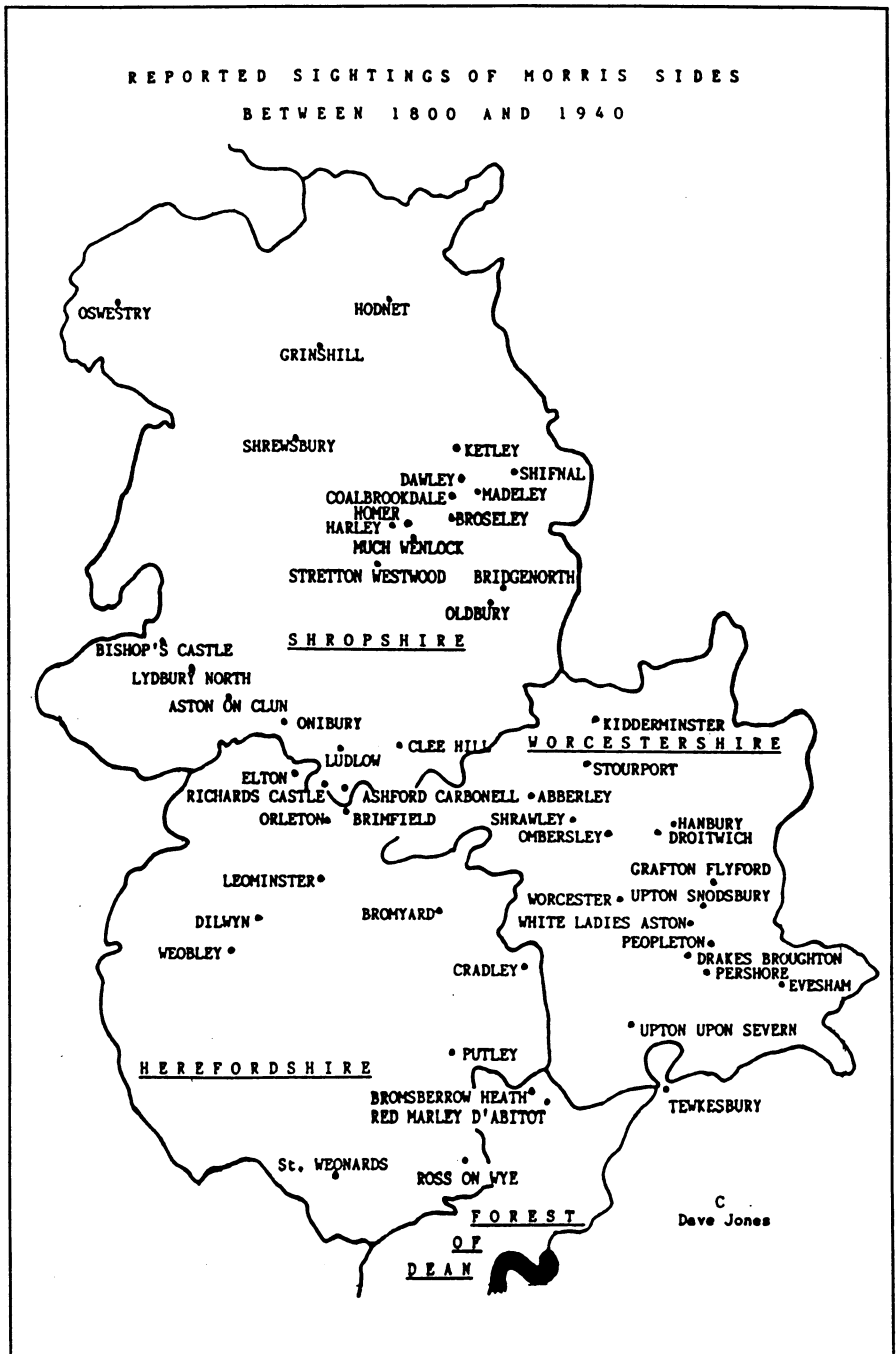
In the late nineteenth century and early nineteen hundreds, the Morris Dance, or Molly Dance or "Nof' Joeing" as it is known to some living informants, was widespread throughout the old English areas of the three counties. It is from these sources we get the form and figures of the dance as it is performed today. Most of these records speak of the dance being performed at Christmas, and there is no-doubt that it served as a useful source of extra income for the performers at the festive season.

The dance seems to have originated as a longways set (Two rows of men), although

several collected performances, like those at Brimfield, in North Herefordshire and Bromsberrow Heath, near Ledbury were in their latter days performed in a single line.

The numbers of performers has not seemed to be of great importance. Unlike most Cotswold Morris dances with sets of six men, most Border dances were

performed in longways sets with multiples of four men often totalling twelve men in all. Most of the dances are performed vigorously with short sticks, the exceptions being the handkerchief dances from Upton, Pershore and Evesham and the stepping dance from Bromsberrow Heath.



The Dress

Apart from the Hereford side of 1609, which seemed to have had a benevolent sponsor, and one or two accounts of earlier teams, sides of the late nineteenth century and early twentieth century, typically wore white shirts or old clothes covered with brightly coloured or gaudy rags. In some cases it gave the effect of a tightly packed old fashioned rag mat as at Cradley, in others the ribbons were more sparsely scattered, as at Upton-upon-Severn. Sometimes sashes or rosettes were added. Headwear seems to have varied from soft hats covered with rags to top hats, bowlers or none at all.

In the early part of the twentieth century, some of the teams had discarded the traditional costume and wore fancy clothes. An interesting history of the Much Wenlock side tells us that the dancers wore tags of cloth on their ordinary clothes; later, the cloth was exchanged for paper, which was set alight by young mischievous lads. Finally tags were abandoned for fancy dress reminiscent of circus clowns, and some dressed as women. A recent informant who danced with another side at Much Wenlock reconstructed the costume illustrated, on the old pattern and was unaware of any changes to fancy dress.



Blackened Faces

Many of the sides wore bells, and a common feature was the black face. A once more common theory for this was that the Morris, or Moorish dancing was brought over by the Moors and hence the

dancers imitated their dark complexion; but it seems more likely that, if indeed the word is derived from Moorish at all, it was used as a descriptive term, with reference to the black faces. So the black face is likely to be a much older feature, and if compared to other forms of men's ritual dance throughout the world, it fits in with the general theme of anonymity. In view of the trouble taken to black the face, and the hands in some cases, it seems remarkable that such a feature should still survive in the Border area. The general belief seems to have been held locally that you are not a Morris Dancer unless you black your face.

The Music

Older accounts usually refer to one or two musicians, pipe and tabor being the oldest form of accompaniment. In the nineteenth century, however, the musicians seem to have increased, and in the area, there are many references to percussion instruments of various types. All of the following instruments have been featured: fiddle, accordion, melodeon, concertina, tambourines, triangles, drums, bones, tin whistles, flute, and pipe and tabor.

The tunes used were usually claimed to be of no great importance, but several villages in the South Shropshire and North Herefordshire area and indeed one informant from Pershore all refer to versions of 'Not for Joe'. Singing often accompanied the dancing.

Where the Dances came from

Nineteenth and twentieth century sides have been noted before the late nineteenth thirties in the towns and villages on the map. No doubt some of the performances witnessed were of teams that were not from that exact location but also it is evident that more sides existed in the area that have not been recorded.

Before the nineteenth century instances of Morris Dancing have been recorded at Shrewsbury, Eaton Constantine and Broseley in Shropshire and at Hereford, Longdon, Eldersfield and Forthampton in the south of the area. Little is recorded and it would be impossible to say anything about the form of the dance at that time.

(Reprinted from *Broadsheet*)

BRIMFIELD MORRIS DANCE

Miss Leather and Cecil Sharp saw Mr Trill's morris men from Brimfield, between Ludlow and Leominster, Herefordshire, at Orleton on Boxing Day 1909. Mr Trill had "learned his dancing Chapstow way" but his "morris dancing" at Brimfield. As far as they knew it had always been done at Christmas, as was all the morris in the Borders. "They never missed. People said it was no Christmas without the morris men". The troupe were six, four dancers, with medolian and tambourine men. There was nothing particular about the number, sometimes they had more and sometimes less than six. When there were more, they were able to introduce Country Dance figures into the dance.

In 1909, as the photographs taken by Miss Leather show, the men wore fancy dress, has their faces blacked with white painted patches, but had no bells or handkerchiefs, only short thick sticks. These were six to eight inches long and one and a half inches diameter. The dancers had box hats and the musician a large hat with feathers. The men said that they remembered when the dancers wore smock frocks, breeches, white stockings and gaiters with soft felt hats - "Jim Crow" hats after the style of the clerical hat of the time. They used to have a separate fool whose tunic and trousers were made of any gaudy stuff.

The melodian player had no fixed music for the dance, polkas were preferred but sometimes schottisches played rather slow. They used to have a fiddler, Tom Payne, but he had played since 1895 for the side at Richards Castle, two miles to the west. The dancing stopped at Brimfield with WWI.

The dance that Sharp saw was similar to the Four Handed Reel, except that when the dancers faced they did not "step" but clashed their sticks together.

Set : four men in a line, facing in pairs, 1> <2 3> <4.

Steps : simple, but suggest use step-hops throughout without any jumps

NAPPING : 2 and 3 hold their stick in both hands, resting their hands on the midriff, and keeping the stick steady during the tapping. 1 and 4 strike these stationary sticks from side to side as in "single stick" for eight bars in rhythm with the music. That is, in general hitting from right to left on the first beat of each bar and from left to right on the middle beat, but phrasing it overall according to the particular tune played. All step-hop (4/2 step), marking time during the "napping".

FIGURE EIGHT : alternately between nappings, 1 and 4 dance a figure eight not a key or chain, around 2 and 3, who remain in their place marking time. 1 starts by passing his partner by the right and 4 by the left, and 1 passes before 4 in going between 2 and 3, so that both 1 and 4 follow the same track. All call "Ho!" as they start the figure eight and use plain steps (4/1 step) or step-hops (4/2 step) taking eight bars to complete the move.

Instead of the figure eight the following can be interpreted as also having been used, although the mss is not clear that they are truly distinct moves.

1. "Swing in Pairs" : usual clockwise direction, either with right arm round partners waist, facing opposite directions and waving free hand, or facing partner and using a "cross-hands" hold.

2. "Setting" to partner to right and left for eight bars. Presumably more elaborate "steps" could be used and this would make it more compatible with the character of the rest of the dance.

3. "Link Arms", first right and then left, taking four bars each way.

4. Dr Cawte was told - Right and left hands across, ie a "star", eight (sic) bars each way. This is best started by 2 and 3 taking a pace to their left away from the middle of the set and 1 and 4 taking a pace towards the middle of the set to allow an immediate joining of right hands in the centre.

SUGGESTED ORDER :

Nap / Figure 8 / Nap / Set /

Nap / Figure 8 / Nap / Arming /

Nap / Figure 8 / Nap / Hands Across /

Nap / Figure 8 / Nap / Swing.

A personal suggestion is to use the arming, hand across or swing to change places with one's partner so as to share being on the receiving end!

With more dancers available the dance becomes quite different in character. Mr Griffiths told Dr Cawte in 1957 that they lined up in a longways set and the leader called out the figures. He especially remembered a "rounds".

Sources :

1. E M Leather "The Folk Lore of Herefordshire", p. 130. 1912.
2. C Sharp Mss Folk Words No. 2191, Folk Dance Vol 1 p.95,
Field Note Book 1910 no.1
3. E C Cawte "Morris Dance in Herefordshire, Shropshire and
Worcestershire"
Journal EFDSS Vol 9 No.4 p.197 Dec 1963. Reprint No.13

A MORRIS AT MALVERN

A R Williams wrote to the EFDSS describing a performance of the morris at Malvern many years ago. A little short of technical description it evokes the impact of the dancing. The dancers has learnt from older men for use in bad winters or in weather when they could not work. They wore heavy boots, breeches, thick grey stockings or gaiters. Most had a second waistcoat on top with sleeves instead of a jacket, of knitted brightly coloured wools, stripped flannel or moleskin, woolen wrappers round their neck. Some had hard hats, others slouched felt. Two or three had short drab tailed coats. Round their ankles, knees, wrists and hats they wore bands of coloured ribbons with strings of bells around ankles and legs. The short sticks had ribbons on the middle.

1. Walk (strut with feet liftd high) in circle.
2. With sudden change of tune they ran nimbly round in a circle. The tune changed again, regular intervals being emphasised by a loud aforsando. At these burts of melody the dancers leapt into the air. The tune quicken again. Hopping lightly from one foot to the other the dancers twirled round as they leaped, waving their staves. Suddenly concertina and dancing stopped with a final loud chord and a crash of the little bells and staves on staves. The men stood still for a moment as if petrified, their sticks held above their heads.
3. In two lines, pairs facing. Raised their staves and held them resting arch-like - slow wailing tune - men slowly clashed their sticks together, stooped, dibbed at the ground, clashed them together, then leaped into the air so that their bells rang their utmost. They shuffled a little to the side with a twisting heel and toe motion and repeated the slow clashing in the air and the dibbing and knocking together of sticks at their feet. The movements were all slow except the leap and the final clash, but very precise and determined, thorough and entirely rhythmical. After several repetitions of these strenuous motions the men suddenly relaxed.
4. A lively jigging measure. Dancers formed up into two rings, one inside the other, facing opposite ways. For a minute or more they danced round so, one ring keeping the outside all the while. At a quickening of the tune, they zig-zagged each man alternately passing in and out before the next one. As the did so they skipped lightly turning out the toes and knees with a fling much like a hornpipe. The staves were flourished in the air, thrown from one hand to the other and occasionally tapped together most often irregularly but at intervals with a simultaneous crash and stamp of the feet. Like the previous dances this o'ne ended with a jerk as though music and energy were cut off at one clash.
5. In two lines. Danced forward with quick springing movements accompanied by plentiful flexions of the hands and arms and legs and feet. Passing each other the dancers danced forward till they were back to back several yards apart. At a louder chord from the concertina they all spun round in the toes, danced toward each other and passed again, repeating this half a dozen times with a light click of the staves in passing. Marked by only a slight acceleration of tune, the dance changed so that the men were together in pairs, prancing round each others, a pair keeping together as partners. This

dance seemed to allow for considerable variation in each couple's performance as they hopped and skipped, turned and twined and twisted and twirled, joined hands or arms in different positions, loosed again, tapped staves together, danced back to back or side by side and executed a whole galaxy of fancy steps within the bounds set by the tune of the music.

6. Two lines - no music. Men stood shoulder to shoulder. Setting their faces sternly they marched towards the opposite line of men. The march was made with the greatest dignity and hauteur, every muscle strained, feet were rigid, chins out, hands held up, chest arched, left fists clenched in front and staves grasped in a tight grip before the faces. At this step the knees were raised high, the toes pointed and the feet put down firmly. Then almost touching, the two ranks of men stood facing staring each one to his vis-a-vis with a threatening scowl. They clashed their staves together once, hard and loud and in perfect unity, gave one heavy stamp with the right foot, then assuming a disdainful expression of countenance retreated in perfect order but not turning using a peculiar rear-kicking step. Three times this proud and fierce set of minatory movements were gone through, each half dozen men moving in perfect accord as one body.

7. After this display of masculine bellicosity, the twelve young fellows threw down their staves on a heap and danced round them. The accompanist played a lively jig as fast as he could and the dancers went round in a ring with endless variety of individual motions. They threw their bodies and arms and legs into all manner of postures joining together in twos, threes or fours and separating again, excuting as many fancy steps as their wit and ingenuity could devise.

Transcribed by R L Dommett

MUCH WENLOCK

There are a number of interesting dances for 6 or 8 dancers in circulation generically called "Much Wenlock" but with little evidence of being based on collected material. The dance collected by Maud Karpeles in 1937 and seen again in 1949 was very simple.

- Source** : collected by Maud Karpeles from Baden Minton, a miner, then aged 37 on 30.3.1937, when Mr Minton, as the melodian player, came to the Raven Hotel in the evening with 3 dancers, two stick men and a tambourinist, to show the dance.
- Music** : various tunes, including jigs. The band consisted of melodian, bones, triangle and tambourine, depending on numbers available.
- Sticks** : stick 14" long and 4" in circumference, not decorated.
- History** : The dance came from Homer a mile away in the 1880's. The old team last came out before WWI and Mr Minton danced with them. He revived the dancing in 1926 involving workers from the limestone quarries where he used to work. They used to come out first on Christmas Eve and dance from 6pm till midnight, then again on Boxing Day, and sometimes every day afterwards until the New Year. They believed the dance was to celebrate the birth of Christ. Dr Cawte met George Walters on 29.5.57 who joined the side in 1917 and Nick Rowlands on 29/30.5.57 who joined in 1897. These dancers originally wore tags of cloth on their ordinary clothes, then later the tags were of paper and finally they went to fancy dress with top hats because the boys used to set the paper tags alight.
- Costume** : All blacked their faces and hands, and no one wore bells. They wore any fancy dress, such as that of an Italian clown, King Jester, and Sambo the Black. Some dancers dressed as women, which idea Mr Minton said he had introduced. There is a photograph of the team in the Shrewsbury Chronical of Friday 5th April 1935 under the headline "Wenlock Tells the World".
- Set** : The dance could be performed by from 5 to 8 dancers. There were always two "standards", a bones and a melodian player, who did not dance.
- When 8 in troupe : there were 4 stick dancers and 2 tambourine players who danced in a set of 6.
- When 7 in troupe : there were 2 stick dancers and 2 tambourine players who danced, and a triangle player who did not dance.
- When 6 in troupe : there was no triangle player.
- When 5 in troupe : there were 2 stick dancers and triangle player who did not dance, but no tambourine player.

Thus the set for the dance was either,

T S S	T S	S
(top)	(bottom) or (top)	(bottom) or (top) (bottom)
T S S	T S	S

- Bars 1/4** : Partners cross over, passing left shoulders, and take a half turn to the right to face back.
- Bars 5/8** : Partners cross back, passing left shoulders to places, and then arm once around with the left arms linked, to end in place.

The tambourines are held up and shaken during the crossing. The "step" during the above was something between a run and a walk. In jig time, the dancers put in occasional fancy steps, such as a cross step and a hockle step, but only indeterminately. Dr Cawte was told that for part of the dance they used a clumsy single shuffle as we know for the rapper dance. When in the streets, the dancers progress slightly in these movements, by making their track slightly diagonal. They are then headed by the melodian and the bones.

Bars 9/16 : Stick Tapping : Partners stand still, facing each other. The even stick dancers hold their sticks still in a vertical position whilst the odds hit the tips of the even's sticks alternately from right to left and left to right with their tips to the rhythm / x x x x / and finish with / x . x . //. The strikers sticks are also held almost vertically and the tapping is done mainly by a movement of the wrist. The tambourine players beat time and the bones player, who has hitherto been silent, joins in.

Bars 17/32 : The above is repeated but the evens hit the odds.

Whole dance continues ad lib.

The same men as seen by Maud Karpelas performed in 1949 when some were living at Stretton Westwood as reported by Geoffrey Mendham in "Encounters with the Morris Dance in Shropshire" in English Dance and Song Dec/Jan 1953/4 p.100.

"The Westwood Morris Men, five of them, met in August 1948. Dressed in fancy dress mostly modelled on circus clown costume. One wore a tightly fitting blue costume, wide waisted and tightly banded at wrist and ankle - carried two pairs of bones. Another wore top hat and tail coat and was almost immaculate - with a tambourine. Other three in coloured pyjama like suits. Two has short sticks one foot long - third had a small melodian. A full team included two more stick men. All had blackened faces.

Four dancers stood in a square 12 feet wide, with musician in middle - reading sunwise - tambourine, stick, stick, bones - musician played 16 bar tune loud, fast and inaccurately. Second tune was recognisably as "Three Jolly Sheepskins", largely as at Sleights - this because Sharp's "Sleights" came from John Locke of Leominster!

During first strain the three in motley moved rapidly round each other in a serpentine track, apparently arbitrarily - came occasionally near a hey for three. Step was a rapid rolling walk - as if a hurry to get somewhere. Meanwhile the top hatted tambourinist moved fairly slowly anticlockwise round the set and performed a variety of polka and rant steps in an almost sitting position. At the end of 8 bars all back to position, except stick men now within reach.

One held his stick very rigidly vertically at arms length. The other beat it from side to side with great vigour, four times in each of first six bars, twice in bar seven and three times in eighth. Tambourine and bones did same rhythm, both facing away from centre, the bones at head level, the tambourine at knee level. All instruments played with extreme vigour. Sequence done three or four times, stick men change roles each time. Dance ended on second strain. Usually performed at Xmas."

STEEPLE CLAYDON

Most of our knowledge of the lesser morrises exists because of the industry of Cecil Sharp just before and after the First World War. Sometimes the immediate descriptions existing in his pocket sized Field Notebooks retain a vividness lost in the later formal write-ups found in his deposited Manuscripts. One such visit was on September 2nd 1922 to Steeple Claydon in Buckinghamshire. The formal account is found under C# Tune 4886 and in Folk Dance IV p 86-87. The other half of the visiting team would have been Maud Karpeles.

Sept 8.

Buckingham Union after breakfast, got 3 songs from Robert Hughes (63). Talked with other old men and learned of a morris at Dadford and Steeple Claydon, also of a fiddler Tom Stuckberry at Hillesden. Then cycled to Steeple Claydon. Found John Jennings (73) on the road. Plays piccolo both ways (traverse and à bec) all sorts of dance tunes. Used to go "mumeling" at Christmas and remembered all the words. Played for the morris and once danced with them. Told us of John Inwood, known as "Jockey-Um", a morris dancer and a fiddler and son of a fiddler. Had a brother William now dead who played and danced still better.

Went and called on John Inwood (77), a nice old man. Found him digging potatoes. At once came into his cottage, a pathetically small one, and took down a fiddle (half size) which he told us belonged to his father's granfer. After much tuning played a version of "Old Mother Oxford" which he said was the only tune they ever played when they danced the morris, probably because they played it better than any other. Played several other tunes as he gradually found his fingers which he said were too stiff now to play as he used to. He apologized when he began by saying "I can't put it up very high". I took down "The Cockade" as well. He said they used to dance at the Phoenix public house, country dances etc. He once won a prize there at a smoking match when he smoked in a church warden pipe two ounces of tobacco straight off, "you couldn't tell the time of the clock for smoke".

Then I tackled him on the morris. The 6 men who had bells stood up in a file, went through the straight hey (called the "double") to the tune, ending facing in pairs, 1&2, 3&4, 5&6. They then clapped, he couldn't tell us exactly how but apparently something like the claps of "Shepherd's Hey" and "None So Pretty". Jennings told me later on that after the second double, they faced 2&3, 4&5, 1 and 6 being neutral. Jennings also told me they sometimes used sticks. It reminded me of the Worcestershire morris and like it danced at Xmas. Inwood then danced the morris step with great vitality, springing very clearly and throwing out his legs further and higher than we are used to do and keeping them very nearly straight, his hip joints wonderfully loose and flexible. He told us Crass was another morris dancer now living ay Brackley.

We then returned to Jennings who told us of Country Dances, one in which hands across and butterfly arch movement occurred.

The morris stopped 30 years ago.

In Sharp's Mss, he said "Apparently very like the morris at Ludlow and White Ladies Aston, evidently very corrupt and more like a reel." The only such relevant dancing we know that Sharp actually saw was at Brimfield, so the comment may have been second hand. It is not a conclusion we would accept today with our greater data base.

Sharp also expressed the step description differently, "with great agility and spring for a man of 77, throwing out his legs further and therefore higher than usual and keeping them very nearly straight, though quite flexible, hip joints wonderfully loose."

Keith Chandler has found material that suggests that major differences between Oxfordshire and Buckinghamshire morris were recognised by contemporaries. Whether this was in dance structure or performnace style is unknown.

Sharp has collected a number of "Shepherd Hey" clappings. "None So Pretty" came from Fieldtown. A suggestion for an interpretation is to use the None So Pretty formula but touching one's opposite, not oneself, in bars 1-2.

OTHER MORRIS & ADDED COMMENT

*This is a retype of my original dance mss but without the tunes or the abbreviations and made more readable. These notes were made available in the mid 60's before the term "Border Morris" was coined by Dr Cawte, when it still appeared that there were simple dances involving heys which were more widespread than the Cotswold Morris and possibly older in concept. Sharp saw a relationship but also thought its **performance** style degenerate. Some of my subsequent notes and comments have been added and are distinguished by being like this, in italics. Each of the basic "traditional" dances has inspired numerous interpretations and some are mentioned.*

One must not judge all morris by the yardstick of the Cotswold dance which after all is only one flower on the folk tree. Any custom is only as elaborate as is necessary to fill the need which occasions it in its community. The emphases may be different. A simplicity of step may be compensated for by a variety of figure from dance to dance, or by an elaboration of costume, even to the point of fancy dress, or by an increase in the impressiveness of the noise, either by using a band or percussion instruments such as tambourines and bones. This balancing should be borne in mind when presenting "Other Morris" to the morris world or to the public.

The intrusion of country dance elements into the morris outside of the Cotswolds is largely a myth. Molly dancing includes triple minor longways dances as whole sets, and two of the Winster dances are recognisably community dances, but in general the morris lacks the physical contact, the partner response and the figure movements, particularly the progression, of the social dance. It is the experience of most collectors that ordinary people equate morris and country dance music and movements. This and an ignorance of the existing traditions probably led to this widespread misapprehension.

THE MORRIS REELS

HEADINGTON QUARRY - Oxfordshire. col. C Sharp and R. Kenworthy Schofield.

Music : Kimber's tune for the Morris Reel he called "The Bold Huzzar". He also used a version of "Soldier's Joy". No handkerchiefs were used in this dance.

Travelling Step - this was a quiet morris step based on 3 running steps and a hop. He used the ordinary hand movements, without handkerchiefs, but rather milder in effort than was usual for Headington Quarry.

Reel Step - it is similar to the stationary "polka" step of Merpeth Rant and similar country dances. On the first beat of a bar the ball (or heel) of the free foot is tapped on the ground in front of the other foot. Schofield remarked that the toe was well turned out as it is tapped. Sharp noted that the legs were well crossed and the toe of the front foot well pointed. In the reel part the arms are "a Kimbo" (but not in the Swedish fashion) with the hands on hips, and the fingers pointing to the front. "For you see you dance with your waist, not anything else".

Reel for Six :- stand with all six facing up. There is no once-to-yourself.

A continuous reel is danced twice through (16 bars). started progressively, the tops casting out and going behind the 2nd couple and between the 3rd. Partners face and "reel-step-with-toes" (8 bars). Partners change places across the set passing by the right, using the same reel step (8 bars). Hey as before, twice through, now on the other side of the set (16 bars). Partners face and reel step with toes again (8 bars). Partners change back as before using the reel-step-with-toes (8 bars)

Repeat all, but using the heel in the reel stepping.

End with a final hey done once through and finish with an "all-up".

Reel for Four :- stand in a line facing up.

When the music starts Nos. 1 and 3 cast to their left and start the hey-for-four by passing Nos. 2 and 4 by the left. Dance two complete heys to get back to places and end with Nos. 1 facing 2, 3 facing 4. (16 bars) Dance reel-step-with-toes on the spot (8 bars), and in the 8th bar Nos. 2 and 3 change places by casting to their right. The next 8 bars start with No. 1 facing No. 3 etc.

The next hey is started by Nos. 1 and 3, 2 and 4 passing by the right. In the next reel-step-with-toes Nos. 2 and 3 again cast to their right in bar 8 to go back to their original places.

Then repeat the heys and the reel but with the reel-step-with-heels. End with single hey and a jump to finish all facing up.

Reel for Three :- stand in a line of three facing up.

A hey for three, No. 1 casts to the left and passes No. 2 by the left. No. 1 faces down and No. 3 faces up throughout the reel stepping, while No. 2 first faces No. 1 and then in bar 8 turns to face No. 3. The second hey starts by No. 2 passing No. 3 by the right. In the next reel stepping No. 2 faces No. 3 first and then No. 1, and the next hey starts by Nos. 1 and 2 passing by the right. The dance ends with a single hey and finishes with all facing up.

I am not aware of this dance being regularly performed by any modern morris side except Mary Ineson's team at Farnham/Alton in the early 1960s.

UPTON SNODSBURY - Worcestershire. col. M Karpeles.

This is a three handed reel with heys and stick tapping. They did some kind of stepping throughout the dance. In the stick tapping the middle man tapped alternately with the men on either side of him.

Three handed dances are a challenge to make them interesting to watch. The Paradise Islanders and Shropshire Fedlams have such dances. The latter's has been developed further into 5 and 9 men reels. Elsewhere the performance of versions of the dance appear to have been influenced by the various step dance reels. Another source version, this time collected off a TV show in the mid 1950's, was the so called "East Acton Stick Dance" as danced by the Cheam Morris from Railway Cuttings.

BROMSBERROW HEATH/MITCHELDEAN - Gloucestershire. col. TM.

Music : at Mitcheldean - "Cock O'the North", "Flowers of Edinburgh".
 at Bromsberrow - "Three Handed Reel" (ED&S Sept 1959 p 94) and a
 version of the Evesham stick dance tune.

Sticks : about 30" long and stout.

Called the **THREE HANDED REEL** as performed by three pairs of dancers.

Stick Dance - start in one line of six facing in pairs 1-2, 3-4, 5-6.

All shoulder sticks and walk or "march" a complete reel to the first part of the tune played twice (16 bars). End facing in pairs as at the start.

Then caper vigorously on alternate feet on the spot, clashing the stick tips alternately forehand and backhand on each caper for the second part of the tune played once through only (8 bars).

This sequence is done ad lib with the tempo getting faster at each repeat. The leader called "Off!" for the reel and "Set!" for the clashing.

Note that there are 12 passings in 32 steps for the reel, including the turns at the ends on ones own, and the phrasing gives difficulties to dancers who would expect either 2 or 4 steps per passing, not 2½!

Stepping Dance - this is as the stick dance in the hey. At Mitcheldean the stepping just replaced the sticking. At Bromsberrow the stepping was done facing the partner for 8 bars and then repeated by the partners with their backs to each other for 8 bars.

This has proved to some sides to be a great getting the audience to join in dance. To avoid the problem of what happens when reaching the end of the line in the reel, the Farnborough Morris have had it danced in a circle so that there is no end to confuse the newcomers, nor anything magical about the numbers able to join in! Other teams have developed the six hand reel format by adding other figures and examples have been recorded from Alton Morris and Hook Eagles.

STEEPLE CLAYDON - Buckinghamshire. col. C Sharp

Music : Only one tune was played by Inwood - "Old Mother Oxford"

Clapping Dance - start in a line, facing in pairs 1-2, 3-4, and 5-6.

Dance a straight hey, called a "double", ending up as at the start.

The normal morris step - Inwood danced with great vitality and spring for a man of 77, throwing his legs further and therefore higher than morris men are normally used to doing and keeping them very nearly straight, though his hip joints were wonderfully loose and flexible.

Then they clapped in the usual manner as in "Shepherd's Hey" or "None So Pretty". After the second "double" they ended facing thus, 1, 2-3, 4-5, 6, Nos. 1 and 6 now being neutral.

The dance continues ad lib.

Stick Dance - they sometimes used sticks instead of clapping.

Sharp remarked that it was apparently very like the morris at Ludlow and White Ladies Aston. *This must be in terms of style, not choreography!*

I have not seen anyone dance in the style described. The handclapping could include touching the partner or clapping movements from children's games, see the Opie's books, eg "The Singing Game". Rogue Morris have developed a two stick dance with two varieties of tapping. Shropshire Bedlams and Martha Rhodens Tuppenny Dish have used a handclapping development for their joint show finishing dance called "Old Mother Oxford".

BRIMFIELD - Herefordshire. col. C Sharp and Leather.

Music : they used any polka, but sometimes schottiches played rather slow.

Sticks : short, about 6 to 8" long x 1½" diameter.

Start with four men in a line facing in pairs 1-2, 3-4. Nos. 2 and 3 hold their sticks at the bottom in both hands, resting their hands on the midriff. Nos. 1 and 4 strike these thus held sticks from side to side as in single stick in rhythm with the music for 8 bars. This is "napping".

Then Nos. 1 and 4 dance a "figure eight", not a hey, around Nos. 2 and 3 who remain in their place marking time. No. 1 passes his partner first by the right and then No. 1 passes before No. 4 in going between Nos. 2 and 3. All call "Ho!" before the start of the figure eight and use plain steps or hopsteps. They follow the same path, 180° out of phase.

Instead of the "figure eight" the dancers can,

- i. swing in pairs with an arm around the front of the partner's waist.
- ii. do continuous setting to right and left.

This figure is not usually liked today, although some teams have used some alternative steppings.

- iii. link arms to swing, first with the right and then the left.

I suggested the following order of movements :

Nap/figure 8/nap/set/ /nap/figure 8/nap/arm/ /nap/figure 8/nap/swing/ /.

Dr Cawte says that there was as well a four-hands-across, 4 bars each way, and most teams include this movement today. Typically the ends move in and the middles move out sideways to form the star. With more dancers they danced in a longways formation and the leader called the figures.

The tapping with one stick held stationary at Brimfield and Much Wenlock has become a characteristic feature of modern Border Morris. The vulgar possibilities inherent in the pose are being exploited in dances such as Shropshire Bedlam's "Maiden's Prayer". Sometimes the two middle dancers can bend backwards and lean on each other for support.

Most Border Morris sides have a variant of the Brimfield dance.

Developments are "The Big Ship" danced by Shropshire Bedlams, dancing with two sets making a cross as danced by Rogue Morris, and using stepping instead of sticking as danced by Martha Rhodens.

I suggested that the dancers change places with their partners in one of the turning figures so as to share the battering.

The most extreme development of the Brimfield dance was a conversion to a dance for six from the Paradise Islanders.

THE WORCESTERSHIRE MORRIS

THE WORCESTERSHIRE HEY FOR EIGHT

Not suprisingly there is more than one way to dance a reel or hey for eight. The interpretation of collected dance material often depends on nuances of the wording on the assumption that the author actually meant it precisely. The possibilities to be considered are :

- a). *reel of four, starting facing in pairs, > < > < and passing right shoulders first.*
- b). *reel of four, starting by all facing up, < < < <, and Nos. 1 and 3 cast back to their right to pass the dancer behind by the right shoulders.*
- c). *complete progressive reel of four, starting with the top dancer facing down, > < < <, where dancers join in as they are first reached, and the set changes from the order 1 2 3 4 to 4 3 2 1 and back again.*
- d). *incomplete progressive reel of four, where the bottom two dancers do not dance the full path, the set changing from the order 1 2 3 4 to 3 4 2 1 and back again.*
- e). *all the above are reels with three loop figures of eight. It can also be danced as a two looped hey, like a three hand reel. The hey starts with the ends turning in and the middles moving out to go round their nearest end, and dancers pass the centre in turn.*

UPTON ON SEVERN col. M Karpeles and R Kenworthy Schofield.

These two dances have been danced quite widely, and frequently by the Cotswold sides. Some clubs have developed a whole Cotswold like tradition, eg Chingford, and, so I am told, have Stroud women.

Stick Dance

Music : hornpipes, "Brighton Camp, Yankee Doodle, Keel Row" played in 1925. M. Karpeles chose to publish a Newfoundland jig tune for the dance.

Step : only Joe Griffen of the side did anything like a systematic footing. He did something approaching a morris step. He held his feet a little distance apart and had his legs very bowed. In the 4/3 step he would swing the free foot across the supporting leg on the 4th.

Figures :

MORRIS - a whole rounds clockwise.

BACK-TO-BACK PASSING RIGHT (or LEFT) - partners dance a single back-to-

back in 4 bars, passing right (or left) shoulders first and then dance-in-position for the remaining 4 bars.

THREE TOP - or "middles-to-the-right", Nos 1, 2 and 4 do a hey (reel) for three, No. 4 first passing No. 1 by the left. The ends do not turn out to start. Nos 6, 3 and 5 also hey, No.3 first passing No. 6 by the left. The reels are done across the top and the bottom of the set. The middles return to places by going round the corners places.

SIDES - a hey for three on either side, the top couple first passing between the middle couple.

Order of Movements :-

Once-to-yourself - no movement.
Morris.
Back-to-back passing right.
Back-to-back passing left.
Three Top.
Sides.
Morris and All-in to the centre.

Partners clash their sticks together at the beginning of each evolution rather than at the end.

Because the dance is done so widely it has developed a number of interesting new features, some of which are :

1. *Turning the long way, all or just the evens, clockwise, to go into the whole rounds.*
2. *Putting the stick, sloping down, pointing into the middle for the whole rounds.*
3. *Holding the back-to-back halfway through before retiring to place.*
4. *Adding a cross-over-&-back figure, and clashing as partners pass.*
5. *Dancing a large and wide loop to the left before dancing-in-position.*
6. *Doubling THREE TOP by adding a "middles-to-the-left" repeat.*
7. *Making the loops in the heys wide and coming in where appropriate to being shoulder-to-shoulder.*

Chorus - between each figure dance "Sticks and Dance in Position".

Partners strike sticks from right to left at the beginning of each bar hitting tips and butts alternately for 8 bars, stepping all the time.

Dancers make a quick whole turn left about (anti-clock) then dance in position facing partners without stick tapping.

I like a "push" forward of the butts and a "chop" of the tips.

Some teams vary the stick clashing, standing still and using,

- (a) *hitting tips to the left and butts to the right in each bar,*
- (b) *holding the sticks at both ends and clashing the middles of the sticks to form crosses,*

(c) *hitting tips alternately high and low swinging the stick around anticlockwise, like a windmill.*

The newer versions also make the sticking and the loop last 4 bars each and repeat it through again for 16 bars in all.

Emily who had danced in the side, insisted that they had danced with eight. It does not present a problem except for THREE TOPS which become FOUR TOPS, where the upper middles dance a reel of four with the top couple and the lower middles dance with the bottom couple.

Shropshire Eedlams dance their version as "Half a Farthing Candle". A development for eight has been danced as "Barley Bree" by the West Somerset Morris Men.

Handkerchief Dance

Music : jigs - "Bonnetts So Blue" was used in 1925.

Step : a sort of running step except when dancing in position when 4/3, 4/2 or "change, change" was used indiscriminately.

I recommend hopsteps.

Hands : very indefinite, mostly a swing back and forward with a marked upward flick, but other variants were,

- i. arms swung alternately,
- ii. a circular movement in the vertical plane in front of the body made alternately with right hand anticlockwise and left hand clockwise noticeably in the heys,
- iii. a figure of eight with both hands moving in parallel directions,
- iv. a "dip-down-and-together" as at Adderbury.

A form of the dances with specific hand movements has now got currency but it owes little to what has been collected. One problem is that it uses hand or arm movements that were not current when the dance was collected!

Order of Movements :-

Once-to-yourself - no movement.

Morris.

Back-to-back passing right.

Back-to-back passing left.

Three Top - done twice through.

Sides - done twice through.

Corners.

Nos. 1 and 6 move toward each other and face whilst Nos. 2 and 4 face and 3 and 5 face. This turns the set through 45 deg. Standing thus dance in position for 8 bars. Now with Nos. 2 and 4 as leaders,

Back-to-back passing right.

Back-to-back passing left.

Three Top - done twice through.

Sides - done twice through.

Morris and All-in. facing the centre.

M Karpeles was not sure if the dance-in-position should be done only at "corners", or if it should also come before each evolution, as in the stick dance. *Without this extra it goes on rather a long time already!*

Most sides have found difficulty with the change of orientation in "corners" and there have been many solutions tried. My solution was to combine it with the first of the second set of back-to-backs.

The distinctive THREE TOP movement could be the basis of chorus movements, as half of the evolution could replace a half hey, in a chorus-&-half-hey structure.

EVESHAM - col. by J Hargreaves.

Music : own tune "made up" by George Collins of Evesham.

Set : of ten men, five a side.

Sticks : short, held at bottom, and decorated.

Steps : hopsteps, knee raised, foot not kicked forward, perhaps start with the right foot.

Stick Dance

- A1 - Partners hit sticks, *all right to left, rhythm /x x x - /*
- B1 - Hopstep on the spot facing partner.
- A2 - Hit sticks as A1.
- B2 - Cross over, turn and approach, taking 6 bars, and then hopstep on the spot facing partner for 2 bars, *now on opposite's side.*
- A3 - Hit sticks as A1.
- C - Transfer the stick to the left hand and the handkerchief to the right and all face round the set to the right so that the sticks are in the middle of the set. Using a hopstep dance *on spot for 2 bars then off round the circle anticlockwise waving the handkerchief from the wrist, singing "Fanny Frail". At the end transfer them back again.*
- A4 - Hit sticks as A1.

Ad lib from B1.

Sing : "Farewell, Farewell, Farewell my Fanny Frail,
For I met my little Sally, at the corner of the alley
With my rump a bump a doodle dum a day."

Shropshire Bedlams have added a waist swing to the cross overs, and included a cast down the centre to reverse the set, also with a waist swing to end.

Handkerchief Dance

(I have doubled the length of what is in the MSS)

Music : "Bonnets So Blue"

Step : hopsteps.

Hands : low wave for 6 bars like *Brackley* at low chest level once to each hopstep, then 2 times down from the wrist, finishing up with 2 circular motions. *twists at head level like Headington.*

Bars 1- 8 Hopstep facing partner.

9-16 Cross Over and Back, complete, track like *Brackley Show-out.*

17-24 Whole Rounds.

Repeat ad lib.

The dance is too simple, and I have not seen it performed outside of a workshop.

PERSHORE col. M Karpeles.

This is an interesting dance structure, similar to that remembered by villagers at nearby Bidford. It does not match that used by the later team known as the "Pershore Not for Joes", who also had a much larger range of figures.

Set : eight men, four a side.

Step : hopstep, knee high and no kick forward.

Sticks : partners alternately hit tips right to left and butts left to right for the first 4 bars of every 8 bar phrase. *Done vigorously while hopstepping.*

Figures: all tap sticks at the end of the phrase as well. In the second 4 bars of each phrase they can do,

- i. first, second, and third couples do either half hands or sticks while the bottom couple go up the outside of the set to the top (or the reverse).
- ii. change sides
- iii. half hey down the sides.

Fairly obviously other such movements could be included. Informants knew there were other figures but could not remember them. I added figures between ii) and iii) as a) in fours's, diagonals cross and back, b) half round in fours. The mss says hey not weave. In the repeats one can chose whether the bottom or top pair is always the same people or the people in that place at the time.

A Mr Jones at Pershore told me that they occasionally danced with handkerchiefs for a change. He showed a dance on the spot movement to replace the napping, hopstep with hands doing circles horizontally at head level, and both arms swing together in the figures.

WHITE LADIES ASTON col. M Karpeles.

The following is an amalgamation of three collected notations although it is likely that those were ss danced on different occasions. One may have come from Pershore.

- Set** : eight to twelve men in two lines.
- Music** : a different tune was played for each figure of the dance
- Step** : the step throughout the dance was similar to the Flamborough step.
- Sticks** : for the stick tapping, or "Napping", and throughout the dance the sticks were held at the bottom end. The stepping is continued throughout the clashing.

The dance starts with once-to-yourself facing partner. Then it begins with a chorus and alternates the chorus with figures, ending with a chorus.

- Chorus** : Straight half hey, single as at Flamborough (sic).
Stick tapping - tap right to left on the first and middle beats.
Half Hey back to place
Stick tapping again.

Figures : assume 8 dancers.

1. Nos. 1, 3, 5 change their stick to their left hand and link up with their partners, putting inner arms around the backs of the body and all face up, presumably, and do a whole hey for 4 couples.
2. Nos. 1, 2, 3 and 4 dance round a circle clockwise while Nos. 5, 6, 7 and 8 continue stick tapping and stepping on the spot.
3. Nos. 5, 6, 7 and 8 dance round clockwise while Nos. 1-4 stick and step.
4. Cross Over, called "Set", to the other side, turn and face and stick tapping with the partner on the spot, then cross back to own place and turn, stick tapping on the spot with the partner again.
5. Processional Up - each couple in turn processes up the middle and back.
6. Processional Down - the above in reverse.
7. 1st couple moves down to the bottom of the set on the outside of the set, while the rest tap sticks, or the bottom couple goes up the outside to the top.
8. 1st couple leads down the middle, with the rest following and the left hand file turning their partner under their arms, as in Country Dancing.
9. Partners swing. (*linked elbow, waist or two-handed?*)
10. Rounds, going half way round in either direction.

There is no need for the dancers to return to their places for the finish.

Some teams dance the processionals two at a time, or accumulating, 2, 4, 6 and then all 8, or after their turn the couples nap together till the end of the figure. Some sides feel uncomfortable with the body contact in figures 1, 8 and 9 and avoid them.

They sang carols and did step dances in between dancing.

Missing from the original set of notations was Peopleton, which I was shown by M Karpeles in her papers when I met her in 1960.

FURTHER NORTH

LEOMINSTER / WEOBLEY / DILWYN - Herefordshire.

Set : A stick dance for four couples (col. Leather) or eight couples (col. Sharp).

Sticks : short, about 6 to 8" long x 1½" diameter.

1. Start facing partner. "Nap" = strike sticks to rhythm /x.-x.-./x.x.x.-./ for 16 bars ie 2 strains.
2. All face up and evens chassey to the left and odds to the right (odds behind evens?), taking 4 bars across and 4 bars back. Repeat for 16 bars in all, to the second part of tune played twice over.
3. Nap again.
4. Hands across in 4's, holding up the sticks in the disengaged hand. To the right first for 8 bars and then back again to the left for 8 bars.

Repeat ad inf.

In the 1920's there was a team of five, two with sticks 16" long, and one each with triangle, tambourine and melodeon. The first four danced, "in a circle they crossed over, bowed, circled and hit sticks".

Martha Rhodens took the idea, did the star for six and added whole rounds for the figures for "Three Jolly Sheepskins" and "Mad Moll of the Cheshire Hunt". Alton and Hook Eagles have a modern fashion of doing the first 8 bars of napping nearly noiseless and the repeat the opposite.

MUCH WENLOCK - Salop. Karpeles col. from Baden Minton 30.3.37

Music : "Not for Joe".

Sticks : 14" long x 4" circumference, and undecorated.

The dance came from Homer a mile away in the 1880's. The old team last came out before WWI. Mr Minton danced with them. He revived the dancing in 1926. The men were all workmen in the limestone quarries where Minton himself used to work. They used to come out first on Xmas Eve and dance from 6pm till midnight, then on Boxing Day, and sometimes every day afterwards till the New Year. It was believed that the dance used to celebrate the birth of Christ.

Costume : any fancy dress was worn, such as that of an Italian clown, a King's Jester, or Sambo the Black. Some dancers dressed up as women. Mr Minton said that he had introduced this feature. All had black faces. There were no bells.

- Team** : from five to eight dancers. Always two "standards", ie bones and melodeon players who did not dance.
- Eight** : four stick dancers, and two with tambourines who dance.
- Seven** : two stick dancers, and two tambourines, and a triangle player who does not dance.
- Six** : two stick dancers, and two with tambourines, but no triangle.
- Five** : two stick dancers and a triangle but no tambourines.

On 30.3.37 Mr Minton with his melodeon and three dancers came to the Raven Hotel, Much Wenlock, and showed Miss Karpeles their dance.

	T	S	S	
Top				bottom
	T	S	S	

- 1-4 partners cross over passing left shoulders and make a half turn right.
- 5-8 cross back, passing left shoulders again, to places and arm once round with left arms.

The tambourines are held up and shaken during the arming. The step during the above 8 bars is something between a run and a walk. When in the streets the dancers progress slowly in these movements, by making their track slightly diagonal. They are headed by the accordian and the bones players.

- 9-16 Stick tapping. Partners stand still facing each other. The tambourine players beat time and the bones man, who has hitherto been silent, joins in. What the stick dancers do is that the evens hold their sticks still in a vertical position, whilst the odds hit them alternately from right to left, left to right, tip against tip, 4 times to a bar and twice on the main beats of the last bar. The strikers stick is also held in an almost vertical position and the tapping is done mainly by a movement of the wrist. The above is repeated but the evens hit the odds. The whole dance continues ad lib. In "jig" tunes the dancers put in occasional fancy steps such as the cross step and the hockle step but only indeterminately.

Dr Cawte met George Walters (on 29.5.57) who joined the side in 1917 and Nick Rowlands (on 29 and 30.5.57) who joined in 1897. The dancers originally wore tags of cloth on their ordinary clothes, later the tags were paper, then the cloth changed to fancy dress and finally the tags were abandoned because boys used to set them alight. The dancers blackened their faces and their hands and wore top hats. For part of the dance they used a clumsy single shuffle, as for the rapper dance, but it was still a cross-over and stick tapping only dance.

There is a photo of the team as "Wenlock tells the World" in the Shrewsbury Chronicle for Friday 5th April 1935.

The same men performed in 1949 when some were living at Stretton Westwood, see Geoffrey Menham article "Encounters with the Morris Dance in Shropshire" in ED&S Dec/Jan 1953/4 p 100.

The concept of two stick men and two musicians has been developed in the "Circle Dance" of the Paradise Islanders and perhaps influenced one of the stunt dances of Seven Champions. There were always rumours of more Much Wenlock figures and many versions have appeared besides those collected by Dave Jones. Some of the more interesting dances have combined the characteristic stick tapping with the Sheepskin Keys in the same dance.

PERCUSSION INSTRUMENTS MENTIONED

Drum : Pershore.
Triangle : Much Wenlock, Leominster, White Ladies Aston.
Tambourines: Much Wenlock, Leominster, White Ladies Aston. Upton on Severn.
Bones : Much Wenlock.

HE COLLECTED BORDER MORRIS

THE COLLECTED BORDER MORRIS

This paper was originally prepared for the ROOTS OF BORDER MORRIS CONFERENCE organised by the Morris Federation at West Malvern on 29th February 1992. The author substituted for Dave Jones who had died not long before the meeting. The objective of the vufail presentation was to cover some of the earlier historical background to the recovery of the traditional dances and to briefly describe the dances and offer some personal insights.

WHERE ARE THE WRITTEN RESOURCES?

The existing material on the Border morris is neither very voluminous or accessible. The first publication of any dance was in Miss Leather's "Folklore of Herefordshire". She and others had led Cecil Sharp to some contacts, the results of which can be found in his MSS and Field Notes Books of which a microfilm of the former at least is available in the Vaughan Williams Library at Cecil Sharp House, London. There is a typed index that was made by Alex Helm. Most of the contacts with the tradition between the World Wars passed through Maud Karpeles, and since her death her papers have also become available on microfilm in the same library.

The Vaughan Williams Library has a small collection of its own, including some material sent to Douglas Kennedy and other staff members, which includes references to the dances at places such as Dawley and Malvern. Sadly Douglas Kennedy's earlier personal papers were destroyed by the bomb that fell on the corner of Cecil Sharp House during WWII.

Alex Helm and his colleagues made a transcription collection of ritual performance material, from which the geographic index published in the Journal of the EFDSS drew, and which is deposited in the Folk Lore Society Library at the University of London. His distribution map replaced that pioneered by Joseph Needham in the J EFDSS in the 1930's. Of particular relevance are the extracts found in the Ordish Collection. Unfortunately I have found that Alex Helm was not quite a 100% accurate in transcriptions and identifications of material from Sharp's Field Notebooks. Dr Cawte, who was one of Helm's team, wrote the first major article on the Border Morris and this also was published in the J EFDSS, and included the results of his own investigations and some brief notations.

My own contacts with collectors and collections led to the circulation of a stencilled set of notes in the mid 1960's entitled "Other Morris". With extra material occasioned by later publications, it was collected together by Dr Tony Barrand and published in Vol 5 of "Roy Dommett's Morris Notes" by the Country Dance Society of America in 1984. My material had been copied to Dr Lionel Bacon to be the basis of the Border content of "A Handbook of Morris Dancing" published by the Morris Ring in 1974. About this time the Morris Ring produced an independent compendium of Border Morris source material with interpretations by Dave Jones, which occasioned some correspondence, most of which has been resolved in the last Morris Ring Booklet by Dave Jones which has included the results of his own more recent contacts.

Because there was some dancing in the 1930's, sometimes by children, it is still not too late to make contacts with old dancers. There has still to be

a systematic search of newspapers, local collections, especially for photographs, and of local organisation publications, for example by the WIs.

WHAT DID THEY COLLECT?

Although Cecil Sharp sometimes went off into the blue yonder to look for the morris, on most occasions he was following up leads provided by friends and local contacts. It must not be forgotten that Cecil Sharp was a nationally known personality who had taught music to the Royal family and had become a successful touring lecturer on the novelty and the beauty of English folk music, complete with concert level musical illustrations. Sharp saw the morris at Brimfield in fancy dress and a mixed sax team at Weobley and was introduced to traces of the morris in the Worcestershire villages. He was given the set of Morris Reels by William Kimber and finally visited Steeple Claydon after WWI. He was struck in these places by the lack of "occasion" when compared to the best of the Cotswold tradition and thought that like the Cotswold survivors it was "degenerate" because it was not as he thought it would have been earlier, and he did not realise that the traditions would evolve to meet the needs of the times.

Maud Karpeles had accompanied Sharp since his visits to the USA during WWI and naturally followed on after his death in 1924 as the leading living authority. She adopted a charming conceit of numbering the pages of her collection following on Sharp's mss which she had typed out. She went to meet dancers or teams brought to the attention of the EFDS and later EFDSS and dealt with the correspondence about dances. Her papers and memories were full of the encounters with the apparent tail ends of the old traditions. She met a team at Much Wenlock and dancers from Worcestershire and received letters giving notations.

Miss Karpeles is best remembered now for collecting and publishing the Upton on Severn stick dance. The team had been discovered by Dr and Mrs Kenworthy Schofield and they took a party across from the Cheltenham Summer School to meet them. They must have been overawed because the side had been dancing before and after this event and could not normally have been as bad as the published J EFDSS description suggests.

Until the 1950's there were very few people interested in collecting the dance traditions, after all they had been told that they had disappeared, there were no accessible mss to know what had been found, and no published indications of where it might be profitable to look, and in the case of the west midlands no local enthusiasts to go searching. The Travelling Morrice's annual tours over the years went through most parts of England and had some success in meeting dancers in places like the Forest of Dean and at Bromsberrow Heath. But such meetings were often just accidents. Where possible such contacts were followed up by Peter Kennedy, in the late 40's and early 50's then recording on a EBC contract, and some of the material is available on his Folktracks cassettes.

Jack Hargreaves met the survivors of the Evesham dance in 1940. In later years he was in a rest home voluntarily with day releases and his odd behaviour made it difficult to get on with him. He wrote to Ralph Vaughan Williams suggesting that he should arrange the Evesham tunes. When he visited the library at Cecil Sharp House he sat and played the piano and terrorised the librarian into asking for a male staff member to sit with

them. He came one evening to the OUMM to attempt to teach the dances and after covering many pages with sketches, despite the dances being so simple, and he left them more confused than at the start!

There have been a few other brief contacts. Dr Cawte visited the dancing areas and wrote up the experiences and I met a few people who remembered dancing and of course Geoffrey Menham met the ex Much Wenlock dancers when at Stretton Westwood in August 1949. It remained for Dave Jones to meet dancers who actually remembered the complexities of the dances.

COLLECTOR'S PROBLEMS WITH SINGLE VISITS

The major concern with most collected dance material is that it was gathered during a single interview period. Cecil Sharp was a master at this but the examination of his mss shows that the material could be very different when the visits were well separated, as for example at Abingdon and Brackley where he first went in 1910 and then again in 1922. The simpler Border dances now appear to have had their form because the sides had few dancers at the time and when more were available the dances were almost automatically more complex. A more recent experience illustrating the difficulties occurred when the Oxford University MM went to meet some male survivors of Sam Bennett's Ilmington teams from 1906-12. The side had to interpret what they were told without knowledge of how Sam's sides did the dances, and they were showing Sharp's reconstruction of how he thought they were done as long ago as 1860. Enquiry since has also suggested that the informants may have had less to do with the morris than they claimed.

All the collecting has been in good faith, whatever the inherent weaknesses. When the OUMM competed at Llangollen they went on to tour in the Derbyshire villages. At Winster they met women who had danced the Winster dances and who assured Julian Pilling that they had one using sticks. They taught it quite clearly and it is described in Dr Bacon's book. The more recent Winster revival has uncovered a complex history of changes to their dances, but no stick dance that was ever done by the men.

My own experiences were with casual contacts that always proved difficult to exploit. A first contact never seemed to be the right moment to enquire in depth about the social background and other details that in other circumstances would be considered as prying. No one seemed to know of other survivors, which now perhaps is not suprising with the knowledge of the rate of turn over of team memberships. I tried to follow up on other people's contacts but no one I met seemed very knowledgable. Perhaps it was my technique that was wrong!

THE REVIVAL OF THE BORDER DANCES

The Upton on Severn stick dance was the only "Border" dance published and that only because of its structural similarity to Cotswold dances.

I taught the mss material at the Advanced Morris Weekends at Halsway Manor in the mid to late 1960's, but I am not aware that anyone took them away to actually dance them out. I was invited to an EFDSS staff weekend to pass on the dances which were seen as a possibility for mixed team performance for which a growing need was perceived that could not be met by the Cotswold Morris, at a time when the NW dances were hardly known.

Interest picked up enough to ask me to teach the dances at a first workshop for west midland teams in Ledbury Town Hall in January 1972 and I went on to teach them at Morris Federation workshops. Later there was for me a fantastic workshop for Open Morris in the Crypt at St Martins in the Fields. David Robinson also workshopped the dances widely, but he also suggested useful extensions and interpretations. This period coincided with the first publications of articles and notations. Having found some photographs I sent a Brimfield notation to English Dance and Song. Dr Bacon drafted a section for the Evesham dances but it was excluded from his Handbook at the request of Russell Wortley who had an intention at that time of publishing it first in the then Morris Section of the English Dance and Song magazine.

Initially the dances were seen as extras to existing repertoires to be used in special circumstances or when there was need to let off some steam. The Upton dances were occasionally used as the basis from which to develop a whole tradition, when that concept became respectable.

In the mid 1970's there sparked off the modern idea of black faces, rag jackets and the showmanship, including noise and a degree of wildness not previously associated with the morris, led philosophically as much by the Kirkpatricks as anyone, even if they did not intend to set a fashion. Although many dancers were captivated and wanted to capture the unique spirit, most missed the underlying discipline which made the Shropshire Bedlams, and the Molly equivalent, The Seven Champions, able to hold their own with teams following the other English traditions.

There are now some black face sides with poorly thought through behaviour and costumes. Shouting enhances excitement but does not generate it. Their success appears to lead them to large numbers of performers and impressive street presence but without a comparable growth in dance skills. This can be seen in the Border like entries for the annual Ritual Dance Competition at the Sidmouth International Folk Arts Festival. Numbers, noise and vigour is used as a substitute for the skill required by the rules on the basis that this was the tradition. The audience cowers unless there is humour as well. But they are not putting themselves into a traditional situation but presenting themselves like a Cotswold display. I also detect a trend towards the ridiculous, self parodying as do the Seven Champions, and to arbitrary choreography like the self proclaimed "Street Dancers". Perhaps this is their reaction to an artificiality in what they do.

The vast growth of the "tradition" in the last decade or so is not the concern of this paper, although there have been major contributions from certain individuals, but the creation of dances in the "style" has enabled me to run annual all-day workshops just for fun, in which I have not had to repeat dances yet!

OBVIOUS GENERALITIES ABOUT THE OLDER TRADITION

The first obvious point is how different the no more than a dozen individual dances are from each other. The variety provides one springboard for developing new dances. There was a large range of costumes between the teams, even between individuals and from year to year. This suggests that it was a tradition on the cheap, and that the public had no particular expectations. The usual implement was an undecorated stick but they varied between teams from 6 to 30 inches long. The music was limited because the

dances known to a particular team were so few. They had percussion, often played rather loudly, even at the expense of helping the dancers.

Very little is known of the social background in which the morris fitted. There is a strong presumption of it having been done by people who had seasonal occupations and who were likely to be frozen out during bad winters. This would imply that the annual performance could vary a great deal. The dances do not require much preliminary practice although there is some evidence that occasionally teams worked on them for several weeks. The tours that have been mentioned vary from the odd evening out to quite long trips spread over several days. The latter may not have been very frequent, we have to expect the natural exaggeration of folk retelling. The teams passed the hat for collections, even dancing along streets and knocking on the doors as they passed. The morris appears to have been enjoyed by their public but there is no indication of what were the official attitudes anywhere. That they were not revived later for national events such as Coronations and Jubilees suggests that they were thought of as begging customs and not as a part of acceptable local culture in the 20th century.

Some of the dances were passed through generations, sometimes to daughter sides at other places and occasionally surviving with children. This happened also with the "Johnny Jacks" at Salisbury, Wiltshire. No revivals have however been based in the villages in Worcestershire or Shropshire.

THE MUSICAL INSTRUMENTS MENTIONED

	F I D D L E	C O N C E R T I N A	M E L O D E O N	T I N W H I S T L E	T A M B O U R I N E	T R I A N G L E	B O N E S
ASTON ON CLUN				X	X		X
BRIMFIELD			X		X		
BROMSBERROW	X	X	X		X	X	X
DILWYN	X						
EVESHAM		X					
LEOMINSTER			X		X	X	
MUCH WENLOCK			X		X	X	X
ORLETON			X		X		X
PEOPLETON		X			X		
PERSHORE	X	X		X	X	X	X
UPTON ON SEVERN		X			X		X
WHITE LADIES ASTON		X	X		X	X	X

The number of concertina and melodian instruments in use, when compared with the Cotswold Morris in the 19th century as described by Keith Chandler, indicates the later period from which the Border Morris data has been drawn, as these instruments became cheap and readily available by the turn of the century. The percussion instruments were also those associated with the Nigger Minstrel Troupes which had been wildly popular since the middle of the 19th century and who of course blacked their faces.

ABOUT BLACKING UP

Has blacking up anything to do with the appearance of peoples elsewhere? The strange was always admired as well as being viewed with suspicion. Just consider the various attitudes to the Gipsies, once known as Egyptians, who first reached England only a few hundred years ago. Why do we call the characters appearing in the mummers plays Nubians, Arabs, Moors, Saracens and Turks, all dark skinned, but not black, but never have any of the other varieties of Afros, Asians or Red Indians? Negroid people had been known since the explorations of the West African coast and the start of the slave trade but they did not make it into our folk culture until the mid 19th century. The possible relationship between the decoration of the West Country hobby horse disguises and Africa has hardly been explored. On the continent, where folk performers also black up, but where the cultural experience of dark skinned people is different, black faced performers were often called Devils or Satans. One would have to explore the symbolism in medieval theatre to show if this was an English explanation as well. Blacking up was even done by Henry VIII and by later court masquers. However the early morris research group did not find blacking the face as an element mentioned in association with the morris up to a cut off date of 1700. Therefore it was different thread, now unrecognisable, in our culture at that time.

There is a common worldwide tradition of wearing face masks, both realistic and representational, which existed in the UK during the Middle Ages but was generally lost or prohibited by Tudor times, although there may have been some local survivors of animal disguises, and this behaviour is still around today in corners of Europe. Covering the face with a mask, as in the early theatre, is less for the disguise as for the chance to have a different persona for a while. As a disguise it only prevents a person previously unknown from being recognised without the mask. We forget how in the smaller world of the past everyone was known in their neighbourhood. Painting the face is a poor man's mask.

Blacking up was done by poachers, and perhaps highwaymen and smugglers, who would be out at night. It was so bad in some parts of the country in the 18th and 19th centuries, such as the Woolmer Forest, that the law accepted a blacked face as proof of intent. Hence there still is an association with being up to no good.

The Nigger Minstrel character was created in the early 19th century and was extremely popular as an entertainment for the masses in the UK from the mid-19th century to the start of WWI. It soon became a folk entertainment and replaced or followed the mummers in many places up till WWII, being at its most popular in the 1920's. The show was easy to put on, it had a simple formal structure built around individual rather than group skills, and was easily mobile. It needed a leader and end-men and used songs, solo dances

and simple skits. Without more research, it is not clear whether Minstrels were acceptable because they picked up elements of existing Christmas traditions like the morris or if the Border groups had gathered attributes from the Minstrels. There are references to the troupes singing and stepping.

Colouring the face introduced problems. When it is all over or nearly so can be quite frightening to children. Why do people find it disturbing? Clowns have patterned faces. Blacking up can also be seen as racist and some clubs have had difficulties with their local police, hence a number of non-black colour choices!

WHAT HAVE BEEN THE POPULAR DANCES

Within my experience in the earlier days of watching the growth of modern Border Morris, the popular collected dances were Upton on Severn, Brimfield and White Ladies Aston. Note that these were not the simpler ones once thought to be characteristic. Others became popular once a well known team showed a good interpretation of the dance, and now all of the collected dances can be seen in some form. Availability was the key, as few were confident enough to create their material from scratch, after all what was the tradition?

Of those dances composed more recently that appeared to be popular in my workshops were the various Sheepskin Hey dances, the simple Valiant Soldier (The Paradise Islanders's Uncle Ned), the clever Mr Dolly exploiting an idea (South Downs), the Seven Hand Reel (the core of Hunt the Squirrel) and the Maiden's Prayer because of its vulgar possibilities (Shropshire Bedlams). Some dances go down well in workshops because of their challenging content, such as the Morning Star, the Triumph and the Raddled Tup (all from the Shropshire Bedlams) but these are mostly too difficult for normal club use. I wonder what has been other people's experience?

DISCUSSION

This paper is not a history of the Border Morris tradition. There are a few place names, dancers and dates known, but few anecdotes and they can all be found in the literature, but this is of little help in understanding the why, what and wherefore of the tradition. We know very little about the Border morris and what we do have would be considered heresay evidence in a court, as there is extremely little corroborated evidence! However it is very unlikely that any collector would have tapped what we now recognise as the core and the appeal of the tradition. They were not very successful with this in traditions where the information was much greater! We must be careful when comparing across traditions that the Border Morris we have coincides with the Cotswold survivors not its heyday.

There is precious little hard evidence to show that the way the dances are presented today has any resemblance to the way it was. Probably the concept of a "show" did not exist for static audiences that lasted 15-20 minutes, although there is the Malvern description. There are not enough facts to form generalisations. Was the Border Morris ever as popular as the Cotswold Morris? The other mid winter custom the mummers could be very thick on the ground if there was enough patronage around.

A consideration of the overall variety suggests that, as first observed by Dr Cawte, there are at least three regional types within the Border traditions, but the evidence is too thin to provide anything more than rough regional generalisations. Such similarities suggest a diffusion mechanism for the spread of the dances, rather than an audience driven expectation of what is "correct". Some of the practical problems of reconciling the diverse elements of the Border tradition have been discussed by John Kirkpatrick in his various talks and writings.

The presentation at the Conference included a map of the Border area and known places of performance and a number of illustrations of costumes based on the collected descriptions all taken from Dave Jones work, where they may be found. The variety of costumes was great and apparently included examples of almost all the traditional forms.

The presentation ended with a quick look at the notations of the collected dances, including Dave Jones versions for both Much Wenlock and the Pershore Not For Joes, Maud Karpeles Peopleton and the four informants at White Ladies Aston.

THE DANCES (1) : MORRIS REELS

By definition half a dance's movements are country dance reels or morris heys, there being subtle differences between them. Possibly the earliest representation of one is the painting of the Thames at Richmond with a line of four morris dancers. Thomas Hardy wrote to the EFDS in the early 1920's to say that the longways country dance arrived in Dorset when he was a teenager and that before it was all step dancing and reels. Cecil Sharp found morris reels at Steeple Claydon, Bucks, Headington, Oxon and Ilmington, Warks, mentioned in the Morris Books. He was given a normal morris set but Schofield was told it was danced in a line of six. There is the reel of three at Upton Snodsbury, Worcs, the reel of six at Bromsberrow Heath, Gloucs and the reel of four at Keynsham, Avon. Thesw ring the Cotswolds. I wonder if the norm was the reel and that the morris acquired them, as it did so many other folk activities.

Sharp probably thought of dances in terms of the historical richness published by Playford. A something-&-half-hey-repeated with simple movements interleaved is the typical Cotswold and Worcestershire dance structure, anything else was degenerate. I suspect that the something-and-reel is the more basic folk form and that the rest is an elaboration.

THE DANCES : AS COLLECTED?

The notation material that has come down to us was seldom structured but usually it can be assumed that the dances has a core and extra movements that could be added spontaneously or extemporised. Often hints of movements have had to be accepted to pad out a dance to a reasonable length for modern troupes. Dances need a structure. Dances that come by the yard are not very satisfying for an audience nor, after many repetitions, for the dancers.

Dances done to their full possible extent, as seems common in the revival of any English dance tradition, can be very long and lose their audience's interest. Modern sides often lack the judgement of when enough is enough.

BRIMFIELD

NAPPING FIGURE EIGHT "ho!" NAPPING PAIRS SET
 NAPPING FIGURE EIGHT "ho!" NAPPING PAIRS ARM
 NAPPING FIGURE EIGHT "ho!" NAPPING FOUR HANDS ACROSS
 NAPPING FIGURE EIGHT "ho!" NAPPING PAIRS SWING

> than 4 - longways set & leader calls : modern variant - two lines crossed

BROMSBERROW HEATH

and at Mitchellean, either STICKS or STEPPING

WALK REEL OF 6 "off", STICKS & PLAIN CAPERS "set" , AD LIB SPEEDING UP

"12" passages in 32 steps : modern variant, form a circle so no end problem

DILWYN

and at Leominster & Weobley

NAP CHASSEZ ACROSS & BACK NAP HANDS ACROSS

in 1920's "in a circle they crossed over, bowed, circled & hit sticks".

One can add a circle or rounds figure, but where do you "bow"?

EVESHAM

STICKS ON SPOT STICKS & CROSS OVER
 STICKS CIRCLE ANTICLOCKWISE sing "Fanny Frail" STICKS

modern variant - add inside casts & a double cross over

HANDKERCHIEF : ON SPOT CROSS OVER AND BACK WHOLE ROUNDS AD LIB

MUCH WENLOCK

	troupe	sticks	tambourines	triangle
	8	4	2	
	7	2	2	1
	6	2	2	
	5	2		1

thus

	T	S	S		T	S		S
top				or			or	bottom
	T	S	S		T	S		S

CROSS OVER & BACK LEFT SHOULDER STICKS ad lib moving up street

10	4	2	1 + 2 bones
M	S	M	S
M	S	M	S

CROSS OVER ONE STAND & REST CIRCLE HEY FOR CAST ZIG-ZAG PROCESS

PEOPLETON

same source as White Ladies Aston

STICKS : HIT OPPOSITE, NEIGHBOUR, OPPOSITE & PASS

FIGURES : ON SPOT B2B ACROSS CIRCLE IN 4's

HANDS ACROSS REEL OF 4 B2B ON SIDE

HANDKS : ON SPOT 4 CAPERS & HOPSTEP ACROSS

PERSHOREEARLY VERSION

FIGURES : HALF STICKS & HALF MOVEMENT

TOP CUS HALF HANDS OR STICK & BOTTOM CU TO TOP

CHANGE SIDES HALF HEY ON SIDES

"NOT FOR IOES"

CIRCLES SET ROTATES ROUND OPPOSITE BX LONGING SHANK HANDS ROUND

CROSS DIAGONALS CROSS OVER BICYCLE CHAIN DANCE ACROSS ROUNDS

DIAGONALS CHANGE BACK TO BACK etc.

UPTON ON SEVERN

There has been a drift away from the Karpeles description, adding a cross over and large loops, and a variety of stick tappings. Attempts have been made to use the range of hand movements and steps observed in what was a rough performance. It has been the basis of whole new traditions. Emily insisted that the stick dance was for 8. The problem with the direction change halfway through handkerchief dance leads to many solutions.

UPTON SNODSBURY

A three handed reel with heys and stick tapping. Did some kind of stepping throughout the dance. For the stick tapping the middle dancer tapped alternately with the dancers on either side of them. Dr Cawte found that the reel could be done as a "Sheepskin Hey" around three hats on the ground.

WHITE LADIES ASTON

Dave Jones suggested that each should be considered as a separate dance with many repeats. Originally I suggested taking one as a chorus and using the rest as figures following Glover's more detailed notation. But any of the first three sets could be a core of a dance and used as a repeated chorus. Also the hints from Pershore Not For Joes and Malvern suggest, not suprisingly, that the repertoire of other movements could be large.

1. source STAITE

STICK STRAIGHT HEY INSIDE CAST & TURN UNDER

2. source LOWLE

STICKS PROCESS DOWN ½ ROUNDS STICKS PROCESS DOWN ½ ROUNDS TO PLACE

3. source RAWLINGE

STICKS & CHANGE SIDES STICKS & CHANGE BACK TOP TO BOTTOM & REST STICK

STICKS & CHANGE SIDES STICKS & CHANGE BACK TOP TO BOTTOM & REST STICK

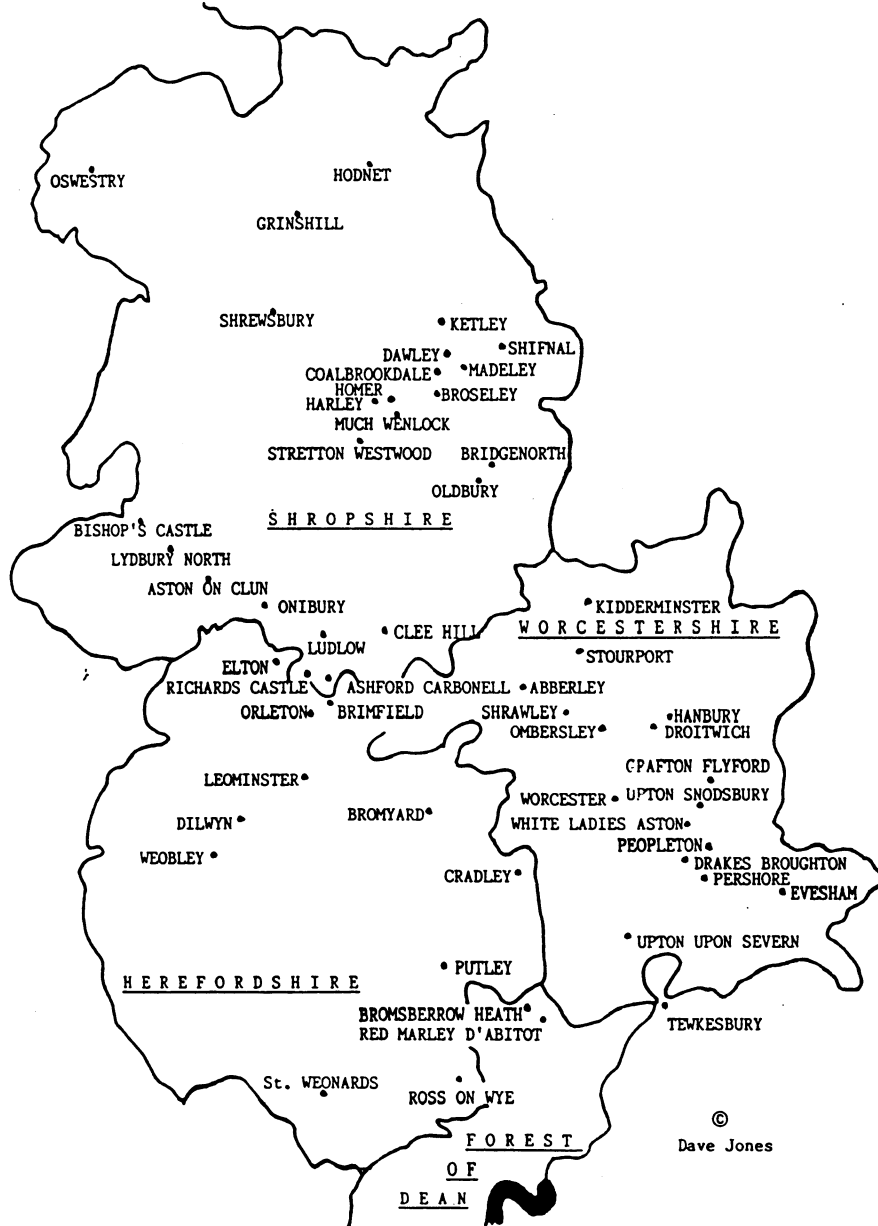
4. source GLOVER (16 bars each movement)

CHORUS : ½ HEY & STICKS REPEATED

FIGURES : LINKED HEY PROCESS UP ROUNDS & STICK & BACK PROCESS DOWN

CROSS OVER & STICKS & CROSS BACK & STICKS

REPORTED SIGHTINGS OF MORRIS SIDES
BETWEEN 1800 AND 1940



ILMINGTON BUFFOON

Source : Sharp saw Sam Bennett's side dance a comic Buffoon dance and commented on it with reference to the Wyresdale dance in the Sword Books. Bennett gave it to Kenworthy Schofield as a dance in a line of six and here it is combined with the village revival's interpretation of the dance which they do in a normal morris set.

Music : Ilmington version of the tune.

Steps : single or double steps for the reel, depending on which period of Ilmington morris is being simulated.

Set : in a line of six, 1> <2 3> <4 5> <6, to start.

A1/2 Reel of Six for 16 bars, ending in two rings of three, one at each end of the set, 1, 2 & 3; 4, 5 & 6.

B1 bar 1 on each beat, one person in each circle claps both hands together, slaps their right knee with their right hand, strikes their right hand on their right hand neighbour's shoulder, ie going round anticlockwise, pause.

bar 2 on the first beat, knee the same neighbour up their backside.

bar 3/4 the receiver does it to their right hand neighbour.

bar 5/6 the last does it to the first.

bar 7/8 all get back to their place in the line, perhaps turning round.
(use hop backsteps and a step and jump)

A3/4 Reel of Six.

B2 as before but instead of kneeling, make a feint with the fist.

This sequence was repeated ad lib.

The village side has the order of 'business' as kick backside, punch the face, stamp on the left foot, and pull the nose. They end the dance by going into whole rounds and all-in from the reel.

CORNISH THREE HAND REELS

Source : "Troyl II", Seven Cornish Dances by Gans Merv and Alison Davey, published by Cam Kernewek, 1982. The following is a transcript.

Steps : setting and travelling steps.

This is a name for a type of Cornish step dancing performed by a limited number of people, not necessarily three. All three hand reels have some things in common: they are all danced in heavy shoes to lively reel tunes, the step is quit complex but the pattern of the dance itself fairly simple.

These dances were most commonly done in a farm kitchen or similar situation where on a stone flagged floor the scoots (or as they are called in West Cornwall - Qs and Toe plates) must have made a terrific noise especially when, as was traditional, the dancers marked the end of the musical phrases with a heavy stamp step.

In his idealised tales of Celtic Cornwall Bottrel writes in 1870 of a reunion where they "....sang old men's songs over and over, they dancd hornpipes and three hand reels, Margaret showing off many of the steps for which she was famous in her younger days".

As to the music, the tunes were often more important than the words which were frequently nonsense or simply a form of mouth music. At the time of writing the tunes would all appear to have been in reel time which is less common than polka or hornpipe rhythm in Cornish traditional dancing. The tune shown has become known as 'the three hand reel' and is in fact a variant of a popular Scottish reel.

One elderly gentle man we talked to went from farmhouse to farmhouse with his friends during the festive seasons and danced these reels in exchange for access to the cider barrel. This would seem to have been common practice within the moorland farming communities up until the Second WW

Nineteenth century written evidence coorborates remarkably with information gathered from oral sources as far apart as Penzance, Boscastle, and Looe. Although more detailed accounts have been given to us from individuals living in the North of Cornwall this form of dance would seem to have been widespread throughout the Duchy at one time.

This is a dance for three people standing in a line. The step is as follows: Step forward onto the right foot, hop on this foot and at the same time bring the left leg forward with the knee straight so that the heel of this left foot strikes the ground level with the toe of the right foot. Repeat, stepping forward with the left foot this time.

Calling the three dancers A, B and C, the dance begins with A and B facing each other, C facing B's back. A and B passing each other right shoulders commence a reel of 3 which continues for 16 bars to finish with A in the centre facing C. A turns to face B and they set to each other for 4 bars. A then turns around to face C and they set to each other for 4 bars. The reel begins again from this position, A and C passing each other right shoulders, this time C will finish in the centre. This pattern is repeated 6 times in all, thus every dancer has done the dance from every position twice.

KEYNSHAM CHRISTMAS DANCE

From : collected from William Neal of 58, Temple Street, Keynsham, Somerset by James Maddison Carpenter about 1930. He had learned the play from his older brother 50 years previously, who in turn had learned it from older boys.

Steps : walk, skip-change step, plain capers.

Stick : each dancer has a long morris stick, equivalent to a mummer's "sword", usually carried resting on the right shoulder.

Set : four in a line, facing the centre, 2 > 1 > < 1 < 2, with a wider gap in the middle at the start.

Source Material.

Handwritten Text.

"(4 reel around twice - 2 dance by themselves)

2 1 1 2

Two 'ones' walk past each other on the right (first tune) tapping swords from right to left and second mans sword from left to right, passing behind No.2's, always turning towards stationary men. Position 1 2 2 1. Then two's go through the same figure, chaning position back to 2 1 1 2.

(second tune) Then 'ones' dance through same figure, clashing swords as before, as they reel. Position 1 2 2 1. Then twos repeat dance, bringing position back to 2 1 1 2. Then 2's face about and dance and so the dance ends with two couples facing each other."

Typed Text.

"Dance - reeling in fours.

Men lined in groups of twos, one behind the other. Two first men advance, clash swords, pass each other on the right, clash swords backhandedly with other men as they pass. At the back, turn left, line is reversed, and the two last men, becoming first, go forward as before. Do this step twice. Then inside men turn round and face men behind, other two standing waiting. The four advance and tap swords, (reeling), then pass on and tap backhandedly with others, as before.

(Only four dancing)."

Why there are two texts is unknown. The handwritten one is untypical of the rest of the collector's mss. It may be derived from a Mr Crease.

In some known dances it is obvious that the dancers did the repeats with increasing elaboration without it being reflected in the collected notation. As a principle this feature will be assumed for these dances that would otherwise be very simple. Performers are free to dance them how they wish!

A1/2: Walk and Clash : The first decision is on when to clash. It could be on the first step, which does not let the dance flow too well, or the last step, which makes the change into the following movement rushed, or the third step, which here is recommended as a good compromise.

On 4 walking steps the 1's approach and pass right shoulders, hitting stick tips from right to left (forehander) on the 3rd step. They then

approach and pass the 2's by the left shoulders in 4 walking steps, hitting stick tips from left to right (backhander) on the 3rd step, and turn to their left to face back ending in the 2's position. The 2's stand still during the 1st clash and then step forward into the 2nd clash only on the last step. While the original 1's stand still, the 2's now do what the 1's did, until the line is reversed. Repeat all this to place, then the 1's turn on the spot on the last step to face their own 2's.

- B1: Stick with the one facing, 1 with a 2, plain capering on the spot and hitting tips alternately from right to left and from left to right.
- B2: Reel of Four with a skip change step, with no handing or sticking. End in the same positions as at the start.
- A3/4: As A1/2.
- B3/4: Reel of Four - for each change, hit the one facing twice, right to left, and left to right, on plain capers on the spot, and move onto the next using two ordinary walking steps.
- A5+: Reel of Four with skip-change step, clashing tips on the first beat of each bar as they pass each dancer, the direction of hit as being appropriate to the passing. Suggest repeat while speeding up.

MUCH WENLOCK

Source : Dave Jones book "The Roots of Welsh Border Morris".
Steps : Jogging run.
Stick : 12 inch long, held by four dancers only.
Music : "Yankee Doodle" and "Tipperary" played very quickly.
Set : 10 people, 4 with sticks, others are music, eg. an accordion, 2 with bones, a triangle or mouthorgan and 2 with tambourines. (Suggest that a side without so many musicians should have people equipped with two short sticks which they hit together rapidly, right on left downwards and upwards)

m x m x m

m x m x m

Sticking : / x x x x / x - x - / ad lib, danced by the stickmen, either,
(a) standing on spot (b) going round opposite (like whole gyp, possibly more than once). (Suggest use choruses alternately)

Figures :

1. Cross over passing left shoulder and turn to the right to face back, cross back and arm with left once round as pass to end in starting place.
2. One stand still while others dance a circle around them. (Suggest that this one of each pair of stickmen and the other four at their end dance a circle round them and back)
3. Hey for 3. (Suggest done by 2 stickmen + one other, like "three-tops" either/or/or both with the middle pair 'going to their right' or an end going to their left)
4. Cast. (Suggest from the top, down outside and up centre)
5. Zig-zag processional figure. (Suggest ignore in set dance)

NUTS IN MAY - LICHFIELD

Source : derived from the Lichfield mss, Ring Instructionals and filming of Green Man Morris. One view of the origin of the Lichfield dances is that a number of dancers from different West Midland places were brought together and their dances rationalised when the last Lichfield team was formed. They were reputed to be mostly coal merchants. The oddest dance is "Nuts in May" which looks like a Four Handed dance cobbled together with figures to be consistent with the rest. This is a suggestion of how it might be done for four.

Music : a jig like "Nuts In May".

Steps : Lichfield Caper - described as "caper-caper-swing-&-change". The steps are R L hL R, the first being two springs or low capers, falling-back or drawing-back a little, then the right leg is bent back vigorously, while there is a deemphasised hop or body rise and fall which can not be avoided, then there is a high caper moving forward to change feet. The body should be upright and not leaning forward for the leg swing-back of the third movement. The hands start from out at side and swing up and out a little on step one, in and down in a large movement on step two, up and out on step three and throw out on four.

: Scissors Step - not described in mss but interpreted as cross legs left in front, legs apart, cross legs right in front and land feet together, side by side. When carrying a stick it is held up above head level. Afterwards the arms can be crossed and swung apart in time with the legs.

Set : the four dancers start in a single line, 1> 2> <3 <4.

FIGURES

1. Step on the spot, carrying a stick, in both hands, sloping across chest. Two double steps and scissors stepping holding stick up, repeated.
2. Complete Reel of Four. Start with 2&3 passing in centre and 1&4 joining in on the next passing.
3. Complete Reel of Four as (2).
4. Step on the spot, as (1), but without the stick.

CHORUSES

A. PUSH AWAY STICKS

The centres, 2&3, face and dance two double steps, do the scissors, and two Lichfield capers, leading off of the right then the left foot. They then advance with sticks held high, cross them and push each other away, turning to dance back to the end places. The other two, 1&4, repeat, starting as the first pair advance to push away. As they push away they turn into the following figure and throw their stick to the side. The difficulty in performing the movement comes from the repetition of the Lichfield caper. I recommend that the second is missed and the push away done in its place.

B. PUSH AWAY HANDS

As A, but advance and fall onto each other's hands and push away.

C. PUSH AWAY FEET

As B, but advance and spring into a crouching position, putting the soles of right feet together and push away. Each is caught by the man behind.

PEOPLETON

Source : Maud Karpeles mss, loose letter from one of White Ladies Aston sources, seen at her flat in 1960 when transcribing dances.

Music : "Pop Goes the Weasel".

Sticks : short.

Step : double step with knee raised high, shin vertical.

Set : 8 dancers in two lines.

STICK DANCE

CHORUS

Bars 1-2 : Opposites hit tips, high r to l, low r to l, repeated.

Bars 3-4 : With neighbours along the sides ditto.

Bars 5-6 : as bars 1-2.

Bars 7-8 : Opposites hit tips in front of face as they cross over, on the "Pop" in the words, passing right shoulders, turning to the right to face back across the set.

Do not repeat immediately to place, but repeat figure from the wrong side.

FIGURES

Each figure is done twice, first from place and then from opposite.

1. 8 bars on the spot facing across the set to opposite.
2. Back-to-back across the set, both ways.
3. Circles in fours, both ways.
4. Hands across (star) in fours, both ways.
5. Reel of four along the sides.
6. Back-to-back along the sides of the set, both ways, Nos 1&2 with Nos 5&6, Nos 3&4 with Nos 7&8

HANDKERCHIEF DANCE

Music : "Cock O'The North"

Handks : two large coloured handkerchiefs.

CHORUS

Bars 1-4 : Step on spot facing opposite, hands at sides, with backstep.

Bars 5-6 : 4 plain capers on spot, with high waves of hands.

Bars 7-8 : Cross-Over to opposite place, passing right shoulders, with hopsteps, and turn right to face back.

PERSHORE "NOT FOR JOES"

There were several dances, to different tunes, with a stick, sometimes a stick and a handkerchief, and very occasionally two handkerchiefs. Neither the form of sticking or the choice of figures was fixed.

Source : Dave Jones book "The Roots of Welsh Border Morris".
Steps : Hop step with free foot swung across to be in front of other.
Stick : 18 inch long by 1½ inch diameter.
Music : For BLACK BOY used "Not For Joe", for MONKEY COCKED HIS TAIL UP used "Keel Row" also used "John Peel" and two others.
Set : 8 dancers in two rows of 4. Dances start with sticking.

STICKING

Strike Sticks : first one line then the other hits, one handed, right to left and left to right (two or four bars each turn).

Double Batting : hit tips right to left and butts left to right one handed.

Clapping : one side hits while other side hold stick still in both hands.

Always dance and sing at the same time as sticking.

FIGURES

1. "Circles" : half rounds either way, sticking at half way and at end.
2. Set rotates as a whole while sticking.
3. One side dance across set and circle partner 3 times and retire to place.
4. "Longing Shank" : No 7 goes up outside his side of set, turns in at the top and goes down the centre to No 5's original place. The rest have moved into the centre to meet (Suggest half gip - right shoulders) and retire backwards to be one place round clockwise (Suggest Nos 1&8 do a 180° turn when in line). (Suggest repeat four times to reverse set)
5. "Hands Round" : in 2's or 3's (Suggest add ninth person such as musician at top to make 3 stars of 3).
6. "Cross Diagonals" : 8 goes to be in front of 1, 2 in front of 7, 6 in front of 3, 4 in front of 5. Path is in front of the others, in that order. It is not a hey. Repeat on other side do it. (Suggest the latter to get set back to starting place after fig 4)
7. "Long Cross Over".
8. "Bicycle Chain" : progressive reel from top.
9. "Dance Across" : shunt like movement 1 to 4, 4 to 5, 5 to 3, 8 to 7 etc
10. "Whole rounds" : at the end of the dance.

Other figures remembered. (but not recommended).

A. In fours, diagonals change and back in turn.

B. "Back to Back".

There were other figures not remembered, but they all appear to be simple.

SKOBO

- Source** : developed from "European Folk Dance" by Joan Lawson, revised 1955. The Swedish have lost all their male dances except for the comic dances, such as Oxdansen and Skobo, which originated among the undergraduates of men's colleges during the 19th century and which often degenerate into horse-play. But the men of Dinkelsbühl in Germany perform Guild dances of a Morris-like character brought over by the Swedes in 1632.
- Music** : it has its own tune in 3/4.
- Set** : for two or four men, with very slow movements.

- A1 1-8 Four men in a circle, facing in, touching their neighbour's hands palm to palm, walk 3 steps slowly to the right for one bar, appearing to be pushing, commencing with the left foot, that is, the first step is crossed. Stop with an "Appel" or form of stamp with the whole body going down into the movement of the stamping foot, which is placed in front of the supporting leg, on the first beat of bar 2. Look around as if doubtful of continuing, or as if someone has made wind! Repeat four times in all.
- A2 1-8 Repeat the whole movement, but circling to the left, and making the Appel very determined!
- B1 1 Let go of hands and make a complete small circle to the right on one's own, with three steps, starting with the left foot.
- 2 Two opposite dancers quickly kneel on the right while their neighbours stamp their right foot heavily on the ground and swing their left foot over the kneeling men's heads.
- 3-4 Repeat with the others kneeling and the first dancers swinging their right leg over the heads.
- 5-6 All walk round to their right in a small circle and then bend forward so that their foreheads, or the tops of their heads, touch in the centre.
- 7-8 All take three steps to make a half turn to their right, bending backwards to keep their heads in contact. Straighten up.
- B2 1-7 Repeat B1 1-7.
- 8 Straighten up violently so that backsides hit and they vigorously push each other apart. The one who gets it in first spreads the others about!

Repeat ad lib.

ASTWOOD BANK LONG HO!

Source : film of Paradise Islanders on a New Year's Day.

Music : "Oh Sussanah"

Steps : hopsteps

Sticks : long, as Upton on Severn.

Set : 6 dancers in one line facing in pairs.

This dance is a mix of Upton on Severn and Brimfield.

1. STICKING : facing in pairs strike as in Upton on Severn stick dance, tips and butts alternately, one of either per bar.
2. LOOP : all hit tips forehand and dance a loop backwards to the left in 4 bars and dance 4 bars in the line. The middle two pairs go round each other. > < > < > <
3. HIT & HO : inner pairs face and stick (?) like Brimfield (?) while the two ends dance a figure eight around them, passing the pairs by the right shoulder first.
4. STICKING
5. LOOP
6. CHANGE : face in pairs as at start, dance a partial back-to-back passing right shoulders but only going around three quarters to face across the set which is now in two lines of three. Back-to-back right shoulders again, this time across the set
7. STICKS ACROSS THE SET
8. LOOP : to the left as 2 but in the new formation.
9. BACK : Back-to-back passing left shoulders across the set ending with the dancers in the two lines of three but facing 90° to their right, up and down the set. Back-to-back along the set, passing 2 dancers by the left shoulder and retiring to end in a single line of six.
10. STICKING
11. LOOP
12. REEL OF SIX : danced 1½ times through to reverse the set.
13. STICKING
14. LOOP
15. STARS : hands across in threes. Nos. 1, 2 and 4. Nos. 3, 5 and 6, two times around.

Repeat entire sequence till back in place.

End with a STICK and a LOOP.

BARLEY BREE

Source : film of West Somerset Morris Men at Minehead. A development of the Upton on Severn stick dance for eight men.
Music : usual Newfoundland tune, also used by Chingford and Albion.
Steps : 1 2 3 h etc but end each phrase in the 4th or 8th bar as appropriate with a step onto the left foot on the first beat, and then two stamps, right and left on the 2nd and 3rd beats.
Sticks : long. Start each movement with hitting the opposite's stick tip right to left on the first beat of the first bar.
Set : 8 men in two lines.

ORDER OF MOVEMENTS

ONCE-TO-YOURSELF : face partner, hold stick in the middle vertically and in front of the body as at Adderbury, and do so throughout the dance when not clashing.

WHOLE ROUNDS 1 : face partner, fall back for 2 bars, dance whole rounds clockwise, ending facing in ready for sticking with the stamps in bar 8.

STICKS 1 : (a) for 4 bars stand with feet together and clash with opposite,

→ +
/ butts - tips - /
l to r r to l

(b) for 4 bars, clash on the first beat and dance an individual circle or loop anticlockwise, ending with the stamps.

(c) for 8 bars repeat all this.

BACK-TO-BACK : 4 bars each way, pass right shoulders first half and then left shoulders the second half.

STICKS 2 : like "Black Joke" Bledington, stand and clash tips,

Bar 1 : partner r to l + , right diagonal l to r → ,

Bar 2 : left diagonal r to l + , partner l to r → ,

Bar 3 : partner l to r → left diagonal r to l + ,

Bar 4 : right diagonal l to r → , partner r to l + .

Bars 5-8 : clash on the first beat and dance a separate loop anticlockwise.

Repeat all this.

FOUR TOP : first and third pair move apart (backwards) while the other pairs cross, passing right shoulders and moving a little to the side to be between the other pair, to go into a reel of four with their neighbours, passing right shoulders to start. Dance the last two bars in place and stamp.

STICKS 3 : face opposite and stand still clashing,

Each Bar : high clash tips r to l + , low clash tips l to r → , for four bars,

arm circling anticlockwise.

Bars 5-8 : clash on the first beat and dance a separate loop anticlockwise.

Repeat all this.

DOUBLE ROUNDS 1 : concentric rounds, the end four dancers go around the middle four. The outer four move apart from their opposites for two bars, so that the set become a cross, and then dance whole rounds once clockwise. The inner four dance around anticlockwise twice. All end on the diagonals facing neighbours in pairs.

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      7          1
        5      3
          6      4
      8          2
  
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STICKS 4 : sticking as in STICKS 1 with neighbour along diagonal. For the loops/circles in bars 5-8, the ends (1, 2, 7 & 8) make an individual loop anticlockwise while the middle four do a half rounds anticlockwise. The second half of the movement is a repeat.

DOUBLE ROUNDS 2 : concentric rounds as above but ending in column formation.

STICKS 5 : sticking as STICKS 2.

HEY SIDES : reels of four along the sides, started progressively from the top, the two pairs passing right shoulders to start.

STICKS 6 : sticking as STICKS 3.

WHOLE ROUNDS 2 : all back away from opposite for 2 bars, off for whole rounds, end facing all up with sticks crossed high in the air.

EAST ACTON STICK DANCE

From : A Hancock TV show of about 1955, as performed by Tony Hancock, Bill Keer, and Sid James, dressed in Top Hat, Forest of Dean shirt (like Beaux) and britches and each carrying a long stick.

Steps : single steps.

Set : three dancers in one line facing to the side (to audience).
Suggest make it a set of six in two rows of three.

A1 : Foot-up twice to the audience.

B1 : Middle dancer sticks with the right hand dancer, then repeats with the left hand dancer : (suggest, hit tips right to left and butts left to right while plain capering, 4 bars with each dancer).

A2 : Reel of Three, the middle going to the right first.

B2 : Middle elbow swings the right hand and then the left hand dancer.

A3 : Foot-up twice as A1 - but in a different direction, *say to the right.*

B3 : as B1.

A4 : as A2.

B4 : Middle man do-si-do's the right hand and then the left hand dancer. ad lib to this pattern, *introducing new figures at B6 (star or hands across, B8 etc (rounds for 6 and off) and foot-down on A5, foot-to-the-left on A7, and perhaps foot-up again on A9.*

ALTERNATE FIGURES

Star, but at half way and at end reverse direction by casting out, all following No.1, so that the order is reversed, and forming a circle a little to the side of the original star. No.1 followed by the others traces a near figure of eight path that is not a hey.

Star, right handed, and each dancer in turn pops under the arch made by the other two (without letting go of the star at the ends of bars 2, 4 and 6. The first two can turn the easy way going under but the last has to do a reverse direction of turn to avoid twisting an arm). Turn out (alone) to come back and repeat it all left handed.

EAST ACTON HANDCLAPPING DANCE

From : Denise Upton based on the above without sticks.

As above, but handclapping instead of sticking in B1, B3 etc. Stay with something simple like r+r, r+r, r+r - / l+l, l+l, l+l - / etc for 4 bars with each end dancer.

ALTERNATE LAST FIGURE

Ring, No.1 pops under at start without letting go, turns to face centre so that all have hands crossed in a clover leaf and "basket" round to the left to end the dance.

LEOMINSTER

Source : sent by David Robinson in 1991, as taught at workshops, not the same as in Morris Federation Archives.

Music : "Three Jolly Sheepskins"

Steps : combined shopsteps and doubles : / l hl r hr / l r l hl //

Sticks : 18 inch long, clash in rhythm : / x - x - / x x x - / 4 times.

Set : 8 dancers in two lines, facing.

ORDER OF FIGURES

1. **CHASSEZ** : Face up and chassez to side, the evens behind the odds, 4 bars each way.

CHORUS

2. **STAR RIGHT & LEFT** : 4 bars each way.

CHORUS

3. **ROUNDS IN FOURS** : Each corner of square danced 2 hopsteps & bow on the double.

CHORUS

4. **WHOLE HEY** : on the side.

CHORUS & FINISH.

SHROPSHIRE MORRIS

Source : Abercorn Stave Dancers interpretation of mss.
Sticks : Short or medium length sticks, one each. Sloped over right shoulder when not being used.
Step : either single or double but not both.
Set : Even number of dancers, but unlimited (within reason!), start in a large ring facing the centre.

FIGURES

1. All dance to the centre of the ring and retire to their starting places, dance to the centre again, and retire only to form a column facing opposites ready for the first chorus.
2. All face up and Foot-Up-&-Back twice.
3. All dance a Cross-Over-&-Back, going as far as practical.
4. All face down and Foot-Down-&-Back twice.
5. Whole Rounds spiralling out to starting radius.

CHORUS ONE - "BEATINGS" - setting up the birds, shooting and celebrating.

ENDS : (a) dance down the middle to the other end in 4 bars, passing the other end by the right shoulder. Repeat to place after second part of the chorus.
(b) tops down the middle and the bottoms up the outside, the bottoms casting out to start. Repeat with new tops.
(c) both, casting out to start, change down outside of the set.
(d) no changing ends, do as rest of set.

REST : retire with 4 walking steps, hitting the ground, /x - x -/ x x x -/
approach with 3 steps and a spring, hitting the ground /x - x -/
then swing stick back and clash with opposite.

THEN all, including the ends, waist swing opposites for second part of each half of chorus.

CHORUS TWO - "RATTLING GOOD TIME"

Face across and stick in two rows.

- Bar 1 : hit diagonally to right backhand, partner forehand, partner backhand, diagonally to left forehand.
Bar 2 : hit diagonally to left forehand, partner backhand, partner forehand, diagonally to right backhand.
Bar 3 : as bar 1.
Bar 4 : single backhand hit of partner, pause, forehand of partner.
Bar 5 : hit diagonally to left forehand, partner backhand, partner forehand, diagonally to right backhand.
Bar 6 : hit diagonally to right backhand, partner forehand, partner backhand, diagonally to left forehand.
Bar 7 : as bar 5.
Bar 8 : single forehand hit of partner, pause, then another forehand..

dr+ pt+ pt+ dl+/dl+ pt+ pt+ dr+/dr+ pt+ pt+ dl+/pt+ - pt+ - /

dl- pt+ pt+ dr+/dr+ pt+ pt+ dl+/dl+ pt+ pt+ dr+/pt+ - pt+ - //

STEEPLE CLAYDON — ROGUE MORRIS

Source : film of Rogue Morris of Oxford dancing as various times.

Music : "Old Mother Oxford".

Sticks : two sticks used.

Clash : b = clash both own sticks together in front of chest,
 r+r = pairs clash right hand sticks together,
 l+l = pairs clash lefts,
 beh = clash own behind body at waist level,
 un = clash under a raised leg.

The following sequences are done twice through. If dancer at end of set is neutral then they wave in the air instead of hitting.

STICKS I / b - r+r - / b beh b - / b - l+l - / b beh b -/

STICKS II / b - r+r r+r / b - l+l l+l / b un.r b un.l / b beh b -/

Step : stephops.

Set : six dancers in a long line facing in pairs. 1> <2 3> <4 5> <6.

1. Half Reel of Six. Start passing right shoulders with the one facing.
2. Sticks I
3. Half Reel of Six.
4. Sticks I
5. Half Reel of Six but end facing other way, <1 2> <3 4> <5 6>.
6. Sticks I
7. Half Reel of Six ending as 5.
8. Sticks I
9. Half Reel of Six, end as at start, as 1. 1> <2 3> <4 5> <6.
10. Sticks II
11. Half Reel of Six.
12. Sticks II
13. Half Reel of Six but end facing other way, <1 2> <3 4> <5 6>.
14. Sticks II
15. Half Reel of Six ending as 13.
16. Sticks II and ½ turn to face other way,
17. Sticks II and end.

A "PERSHORE"

Source : Iron Men at Sidmouth.

Music :

Steps : hopsteps.

Sticks : short stick each.

Set : 8 dancers, initially in a circle, but mostly in two lines of 4.

This so called Pershore dance is a variant of the common "Wenlock" family.

OTYS : stand in circle with sticks in the centre making a star (basket).

1. ROUNDS : whole rounds with sticks on shoulders, facing across in bar 8.

2. STICKS : odds strike evens who hold their sticks still in
Brimfield/Wenlock fashion.

/ f b f b f / f b f b / b - f - / b f b - //

then evens hit odds in th same rhythm.

3. HEY : Worcester heys for four, tops go between top middles, bottom
two pairs turn out at the bottom, bottom middles following the
bottoms.

4. STICKS

5. CROSS OVER : partners pass left shoulders and turn to the right to face
back, waist swing with opposite three times round to end in
starting place.

6. STICKS

7. HEY

8. STICKS

9. STARS : first half hands across in fours, turn out at half way, into
middle star back and end pairs waist swing.

10. STICKS

11. HEY

12. STICKS

13. CROSS OVER

14. STICKS

15. HEY

16. STICKS

17. ROUNDS : whole rounds clockwise, turning out at the end and hitting
down onto the fool who has moved int the centre of the set.

THAMES VALLEY BORDER DANCE revised

Source : Thames Valley Morris at the Isle of Wight Ring Meeting 1984.
Sticks : short stick in right hand, handkerchief in left. Persons actually on the odd side always strike those actually on the even side.
Steps : stephops without pause. Arms swung alternately, opposite arm up to leg down.
Set : eight dancers in two rows facing.

STICKING : Those on the Evens side "hold" their stick, with an element of the "posture", as in "Maiden's Prayer", while those on the Odds side hit.

The rhythm is / x+ - x+ - / x+ x+ x+ - / x+ - x+ - / x+ x+ x+ - // twice

for 8 bars, and the hits are alternately right to left and left to right. This sticking is normally used between figures.

ORDER OF MOVEMENTS

1. Dance on Spot, 3 bars. Sticking.
2. Dance on Spot, 3 bars. Sticking.
3. Half Cross Over, pass right shoulders, two bars, turn to right, two bars, approach for 2 bars and dance 2 bars on the spot. Sticking.
4. Half Cross Over, etc as 2. Sticking.
5. In fours dance a right hand star, Texas style holding wrist of person in front, going two and half times round clockwise to change sides of the set. Sticking.
6. In fours dance a left hand star two and half times round to starting place. Sticking.
7. Reel of Eight along centre of set, going in right shoulders to opposite and turning to face opposite along the centreline, alternating arm swings, taking eight bars - and leading off from the top progressively into an anticlockwise circle and off the dance area.

WENLOCK

Source : ? the notation will be more certain when I find the source!

Music : Not For Joe

Steps : hopsteps?

Sticks : short?

Set : 6 dancers in two lines.

STICKING : tap 16 times right to left. Presumably one side only hitting, the other holding stick stationary. Presumably occurring between each figure.

FIGURES

1. WHOLE-ROUNDS : dance round for 6 bars and face opposite for 2 bars.
2. STICKS
3. HALF-CROSS-OVER : pass left shoulders, turn to the left to come back, and left elbow swing opposite to end on own side.
4. CIRCULAR-HEY : start progressively by passing right shoulders across at the top of the set.
5. HALF-CROSS-OVER
6. SIX-HAND-STAR : right hand star for 8 bars and turn out and 8 bars back with the left.
7. CIRCULAR-HEY : as 4.
8. HALF-CROSS-OVER
9. WHOLE-ROUNDS-&-OFF

I would have had the HALF-CROSS-OVERs end on the wrong side, and had another between figures 6 and 7, also the second CIRCULAR-HEY start at the bottom. I guess that the source team wanted it simpler.

**HROPSHIRE BEDLAMs &
MARTHA RHODENS TUPPENNY DISH**

SHROPSHIRE BEDLAMs

At the Morris Federation "Border Morris - Roots and Revival Conference" at the West Malvern Village Hall on the 29th February 1992, John Kirkpatrick spoke on the origins, development and current state of the associated Shropshire Bedlams and Martha Rhodens Tuppenny Dish teams which danced in the modern "Border Morris" style.

He started the Bedlams in 1975 and wrote an article about them in the EFDSS Magazine in 1979 which he still supports.

John met the morris at the age of 12 in 1959 with Hammersmith Morris under Hugh Rippon who was then in his mid-20's. When he moved to Shropshire he looked so something on which to base a morris. He had seen Chingford dance their development of Upton on Severn created by Geoff Hughes. There was the Dr Cawte article in the Journal of the EFDSS defining the Welsh Border Morris in 1963 and wonderful danceable sets of tunes from local fiddlers that he had found in the Sharp Mss.

The first step was to impose a style on the generally unrelated material, for example to find a standard step. The less that dancers have to think about the mechanics of what they are doing, the better the dance and the more they can think about what really matters. This was novel thought for its time. The inspiration was Hugh Rippon who had been happy to adjust the source for the sake of the dance. To be flamboyant it was necessary to slow down the music to gain the time, eg like Chipping Campden who are open and spacious but whose dances were not available for general consumption. Bampton just got on with it, nothing pretty or pretentious. The morris does not need words, there should be a magic and mystery about it. The more that you tell beforehand, the more seems to be taken away from it. He thought that there were very few successful morris fools and his solution was that all the side is the fool and any one can fool at any time, but they do not say anything.

The sequence found was 1 hop 2 hop, 1 2 3 hop ad lib. The emphasis is a drop down and kick up behind, not at all like the Cotswold Morris, but with no traditional authority either. The bells were on a string at the knee not in bellpads so that could not shake the legs to make them ring as in the Cotswold Morris. It was also the time of the first wave of interest in English Country Music which showed how to sustain rhythm with simple melodies at slow speeds.

The costume included top hats and long feathers, no flowers, to give height. There are no badges or stickers as these are cheap and demystify what is being done. They do not wear anything that gives away what it is. The "Tattered" jackets used a folk skill and made interesting movements possible. The blacking covers the face and the neck down to the collar and the backs of the hands. Being a little frightening is part of it all. They have a rule never to take their hats off because it detracts from what they are doing. The blue denim jeans and white pumos or trainers provide a modern bottom to a traditional top. They never appear in public in half dress as this then leaves them guessing. There are bells on the jacket arms.

The rest position is with the stick on the shoulder but plenty of

uncoordinated waving is encouraged. They do it all at "full tilt" with nothing polite about the sticking.

The two sides developed in parallel. It was an early decision for the men to have the sticks dances and the women to have the handkerchiefs. It was suprising to him that few womens sides had followed Martha Rhodens style.

In the early days they had some dances in common and two verisons of the same dance. The processinal was worked up to be fancied in pairs and it allows of much improvisation. Steeple Claydon was one of the first dances done and to the local "Old Molly Oxford" tune and quickly became the final dance and is the only one now for as many as are available. Brimfield was the first dance in two versions. The men did it with sticks. The women used a 6/8 tune and introduced two balance steps, a "heel-&-toe" (with the heel out first) and a "balance-&-kick" turning clockwise. They called it the "Three Handed Reel" even though it was for four dancers by analogy with another traditional dance.

Sheepskins was developed using the sheepskin hey and figures loosely adapted from the Leominster dance. The hey was done around three people rather than hats. So it became "Three Jolly Black Sheepskins" for the men who made it slower and took 24 bars for the hey and "Three Jolly Sheepskins" for the women who took it faster, 16 bars for the hey. They used the tune "All A Siden" from a local song book which introduced the phrase Martha Rhoden Tuppenny Dish and the tune title has become the dance's name.

The men did the Upton on Severn stick dance and invented some words to "Brighton Camp" which led to the dance being called "Half a Farthing Candle". It was written for six dancers but can now be done for ten. Most dances have a verse to sing and the men often write another. The Three-Tops figure lead to ideas for rotating the sets and a Three Reel was developed with this feature and called "Speed the Plough". Bromsberrow Heath was developed with its particular exaggerated Brimfield like sticking using the tune "Rickett's Hornpipe" and it was called "Maiden's Prayer" after a remark from one of the team. Leaning back for 16 bars is quite a strain, so is standing there while the other dancer beats the shit out of the stick.

The dances are not derived from pagan or primitive times but they try to get at the pagan and primitive side of human nature, the uncivilised part of all of us. The morris is almost socially acceptable, because one can get your local morris to express these feelings for you.

"Mad Moll of the Cheshire Hunt" was inspired by the Headington Morris Reels. "The Big Ship" from Brimfield and the "Blue Eyed Stranger" from White Ladies Aston. The Evesham Stick dance sticking developed from the composed Bledington Black Joke sticking bringing in the concept of tapping with a neighbour, which is now exploited in several dances. Pershore was danced to a version of the "Staffordshire Hornpipe" now called "Toddly Hill" (not sure). The women used "Bonnets So Blue" for its handkerchief dance. The women developed versions of what were at that time acceptable dances for women such as Abram, Bluff King Hal, Hindley, and the Ilmington dance "Lively Jig". The men did the Ilmington "Buffoon" but added to it. After trying simulated smacks and backside kneeling it was found that it did not have the desired effect, it looked pathetic, one should not pretend, now they actually do the

slapping etc.

Following the visit to Sidmouth in 1977 John received a letter from Roy Dommett including other exploitable dance bits. The Oldbury U-hey figure was worked into a dance to "Morning Star" and the Peopletown "Pop Goes the Weasel" was developed into "Three Penny Halfpenny Treacle" using a made up tune "Tuppenny Rice". They dropped the Three Hand Reel and developed a version for five with a 4/4 tune. This became part of a growing interest in dances for odd numbers. There is a dance for nine in a square where all but the centre dancer does something different in each repeat. The Figure Eight movement reminded of the crossings in motor cycle displays so it was called the "Triumph" to the tune "Shreds and Patches". It was the only dance that was done to a single step throughout. A seven in line dance was done to "Hunt the Squirrel" and a five in a Cross dance to "Getting Up Stairs" with its hey up the middle and the outsides going round. Both were local tunes from Sharp's collection. A dance for nine women was done called "Churning Butter" and a dance for four to a version of "Greensleeves" from Herefordshire called "Green and Yellow Handkerchief". "Boyne Water" was used for "Last Night with Archie" and this introduced the idea of taps on the women's soles and heels for the effect. More recent have been "Old Towler Eightsome Reel" and "Over the Moon" a square for eight.

All the teams have contributed ideas, words etc. "Beating the Oak" had napping with either hand. "There's No Doubt About It" was a circle dance for 10 dancers. As Sue has not danced regularly for 2 or 3 years some of the women make up dances. Creation is part of the life of morris.

It all feels very organic to him still. He still has ideas for dances but there is no rush as there is still a lot of material to get on top of.

"Each team makes up its own atmosphere and energy."

Notes taken by R L Dommett
Video was made by Sue Swift
© 1992 R L Dommett

"SHEEPSKINS" by John Kirkpatrick

Cassette SQZ 125, pub by Sqweezer © 1988, marketed by Topic Records Ltd.

Other Kirkpatrick writings are more accessible but this was interesting in its own right.

The tunes on this cassette are among those used by the Shropshire Bedlams and Martha Rhoden's Tuppenny Dish. From their inception in 1975, these two teams of morris dancers have tried to be as original as possible in every way, not least, as they were started by musicians, in their music. So, while a few of the tunes we use coincide with the ones you can find in morris dance instruction books, most of them don't.

Being original in the field of morris dancing doesn't go down too well in some quarters. The dances of Shropshire, Herefordshire and Worcestershire are generally known collectively as 'Border Morris', because of the proximity of the Welsh Border. While there is a good handful of complete dances, there are lots of vague and incomplete details which could be interpreted any number of ways. There is no doubt in my mind that Cecil Sharp and the other great collectors and preservers of English folk dancing and music were faced with no end of choices as to which steps and movements were the correct ones. If a team of dancers are all doing slightly different things, is there any reason to suppose that what one outside observer takes to be the most interesting performer may not in fact be making the rest of the team cringe by his eccentric behaviour? Or could it be that the unity imposed by geographic location, and a shared general attitude, was more important than uniformity in the dancing?

Whatever your feelings about the point, the pre-video age proved the colossal difficulties of trying to write down dances. Any two readers can reach quite different conclusions from the same description. Your own interpretation has begun as soon as you pick up the book.

In our teams, we have never claimed to be an authentic representation of traditional Border Morris. We have used the bare bones of Border Morris Dances and clothed them with our own flesh. When we had used up what acknowledged sources we could find, we just made dances up, and, often, the tunes to go with them.

Nowadays this approach is fairly widespread. At the time we were very much aware of being pioneers at every stage. I personally became violently incensed at the battery of cameras, tape recorders, and notebooks that were blatantly ripping off our dances when we first appeared at folk festivals. I couldn't understand why people did not want to go back to the sources and formulate their own ideas. I was appalled by their laziness and lack of imagination. The whole thing was so precious to me, I was deeply hurt that people did not have more discretion and respect for what we were trying to do.

I was younger then. Now, after dancing out for over twelve years, the teams are popular and admired, and if they are much copied, then it is gratifying to have caused a few ripples on the morris millpond. We hear that the world's expert on morris dancing has been teaching our material all round the world and back again. The point has been made. Now we can relax and get on with the pure pleasure of dancing it.

SOURCES....

...Since we began, quite a lot of new information has turned up, and continues to do so, so that it is now possible to paint a much more detailed picture of real Border Morris Dancing than was available when we got going. At the same time, there are many groups doing dances from the area, so that there must now be more versions of Border morris than was remotely conceivable when the phrase was coined in the early 1960's.

An article describing in detail the origin and philosophy of the Shropshire Bedlams - "Bordering on the Insane" - appeared in the EFDSS magazine English Dance and Song, Volume 41, No. 3, in 1979. This has been reprinted in one of the Morris Ring's booklets on Border Morris.

MARTHA RHODEN'S TUPPENNY DISH a note by Sue Harris

During the early 1970's there was an upsurge of interest in women's ritual dancing. Instruction days were held in many parts of the country, and my own interest came out of that early need to find a form of dance for women. With our move to Shropshire in 1973 we wanted to find out as much as we could of the music, song, and dancing that was traditional to the area. We came across all sorts of material, and some of it lay in wait for the right time. Hence when that time arrived in 1975, I had the chance to start using ideas that had been rumbling around for some time.

Although there was no tradition of women's dancing in South Shropshire, I wanted to use as a basis for our dancing something that came out of the Border Morris traditions. There were no written notation of the stepping used, so we were free to devise our own, and from there we started using figures noted in Border Morris Dances with our own stepping. I adapted some traditional dances to suit or developing style, and then went on to make up more, which consolidated our own brand of women's ritual dancing. We have gone from strength to strength, and I believe have found an essentially feminine form of ritual dance which satisfies the need to find expression through creative movement.

SOURCES OF THE TUNES

Some of the tunes are the ones specified for the dance. Some of them are a mixture of the more unusual versions of well known traditional tunes. We have used many of the tunes collected from John Locke by Cecil Sharp. These are housed in Cecil Sharp House. And one or two tunes come from old printed collections. Many of them were specially composed, and most of them can be found in print in 'OFUS FOCUS', the music of John Kirkpatrick and Sue Harris, published by Dragonfly Music, 44 Durban Street, Blyth, Northumberland NE24 1PT.

STYLE AND SPEED

While these tunes are all in regular use to accompany dancing, they are not necessarily played here exactly as we would in performance. All the dances of The Bedlams are essentially done at the same very slow speed, in 4/4 time. Martha Rhoden's dance more quickly, and have a few danced in 6/8. To avoid tortuous monotony, different speeds, instruments and keys are used to present the tunes in a more acceptable format.

from 5 Mill Street, Aston on Clun, Craven Arms, Shropshire SY7 8EN.

MORRIS JOHN

Just why is John Kirkpatrick proud to be a Morris dancer? Ex-Morris person Colin Irwin hears all.

Morris dancing, eh? Come on now, *no sniggering!* Burning questions of our time; why is it that whenever any body mentions morris, everyone titters and makes embarrassed gurgling noises... and yet they cheer and clap like lunatics when confronted by a good morris team outside the pub on a Sunday lunchtime. Such are the mysteries of life.

John Kirkpatrick doesn't understand it either and if anyone should, then it is he. John is currently celebrating 30 years as a morris dancer, man and boy. It was his first love, and while he's done a few other things on the way – like become one of the finest squeezebox players in Christendom, an outstanding singer, a notable songwriter and Richard Thompson band stalwart – it remains his most consuming passion.

"It's the most exhilarating thing I could ever imagine. I'd say it's given me more pleasure than anything I've ever done..."

Blimey! He means it as well. So you really had better stop that sniggering.

"It's a very powerful, magical thing with a tangible electric atmosphere. People who do it a lot get whipped up into this frenzy and it does create very high feelings. When everything's going right you can really fly – it's sensational!

"See, you have to really work hard physically and mentally to overcome all the learning stuff. And once you've got over all the thinking about what you have to do and you just get right on and do it, then it's a bit like meditation with the constant repetition and chanting. It switches off your brain and you start operating on a different level. You don't dance around worrying about the mortgage or whether you've cancelled the milk... it's an enormously liberating thing, it's very powerful..."

So why do people deride it and take the piss out of it all the time? Why is there such a stigma about morris?

"I don't know. There's a stigma about almost any form of folk music. I think it was George Bernard Shaw who said 'All English folk music is either bad or Irish'. People get embarrassed about it. Maybe it's the stiff upper lip thing about English people... they tend to be very restrained and undemonstrative in large areas of their lives and because folk music is a very emotional thing quite often, English people can tend to be embarrassed about it.

"There's also this thing about English people knowing their place – they are not used to expecting anything, or deserving anything. It's very frustrating being English!"

Some people feel it's very unnatural for a load of blokes to be leaping around waving hankies in the air with bells on their ankles...

"Well, it's very difficult for a man in England to admit to doing dancing of any kind. If you admit to being a ballet dancer people pass you on the other side of the street. It's this butch image you must have all the time. Yet when you see morris dancing being done well it's such a sturdy, masculine thing. It's incredibly sexy. You do get some teams that mince around a bit, you know, the old Morris Ring type of clubs who don't have much imagination and just churn it out, but good morris is very sexy and powerful."

It all started for John Kirkpatrick when he was a mere lad of 12 years old. He used to sing in a local church choir, and a country dance club was affiliated to it. John didn't fancy country dancing ("well, at that age I didn't want to hold girls' hands") and to get out of it he went along to its offshoot – the Hammersmith Morris Men – instead.

"The teacher was Hugh Rippon who was full of missionary zeal. He got me playing as well. He stuck a melodeon in my hand and said 'learn to play that'. I couldn't have asked for a better teacher – he wasn't afraid to bend the rules a bit and it was all very exciting. A complete explosion happened in my life. I tried to find out everything I could about it – I went to the Vaughan Williams Memorial Library every spare second I could and I remained with Hammersmith Morris men for 12 or 13 years until I left London."

It beggars wonderment to consider the general attitude towards morris in those days. If, in these times of so-called enlightenment the very thought of morris dancing inspires guffaws, it makes you wonder what on earth it all inspired in the early '60s.

"Actually, this was at the beginning of a kind of re-thinking of morris things. When I first started doing it there were lots of terribly well-spoken chaps in sports jackets. It was all done just the way Cecil Sharp said it was done – they believed that the way he noted it down 80 years ago was the only way it should be done. And we all used to go to those Morris Ring weekends. Dreadful things. There weren't too many women's teams around then, I can tell you. Now there's as many women dancing as men.

"People now realise it's a living tradition. Cecil Sharp himself said he took those he considered to be the best dancers in the team and only noted the way they did it and not the others. He also said that once you've mastered

it correctly you can use your discretion... but people forget that side of his teaching."

It's an important point. Morris controversies are legendary. To dance the Cotswold way or not. To allow ladies to dance the morris or not. To wear hats or not. Blood has been spilled over such matters and there was almost a civil war in the Oxfordshire village of Bampton (one of morris dancing's most revered centres) over the way the morris should be performed.

John K. laughs wryly when asked about the Bampton splits and other life-and-death matters. "Yes, it does inspire high passions... it's like in Culliver's Travels they had a war over which end to open an egg."

An advocate of a modernistic approach to morris himself, he nevertheless adheres to certain principles. He doesn't, for example, like the idea of teams dancing without hats (because hats were always an integral part of individual anonymity within a team). Equally, while he's enthusiastic about the upsurge of women's teams, he's against the idea of the mixed morris teams which are beginning to emerge. Yet he laughs like a drain at the old habit of teams slavishly copying the steps of their forefathers to create a replica of a certain tradition.

His approach became focussed firmly when he finally left Hammersmith morris and moved to Wolverhampton with his wife, Sue Harris. He joined the local team, but felt uncomfortable with them without knowing why. When they moved to Shropshire some time after, the same thing happened. After being asked by a local teacher to show some kids how to dance, he decided the only solution to his dilemma about finding a suitable team to dance with was to form his own. And so began the Shropshire Bedlams – now acknowledged as one of the finest dance teams in the land.

"One thing I always felt was that a lot of dancing was done too quickly. If you dance too fast you can lose a lot of the power. I wanted to

The Shropshire Bedlams



Photo: Brian Shuel

dance more slowly than most of the Cotswold teams were doing it, so I looked at the information on border morris and imposed a style on it based on a slow speed with a loping step. There's no justification for it whatsoever in traditional terms, but it's just how I wanted to do it at the time.

"It's not so athletic as Cotswold morris with all these big leaps – but it's not the kind of thing you have to give up when you're 30 and your leg muscles give out. Cotswold morris is very much a young man's thing whereas as a Bedlam it's possible to appear energetic without doing it very much! No, we do work hard... it's just a different way of doing it."

Did you get flak from the purists?

"Oh yes. I was very anxious for it to be known that we weren't trying to be a representation of anything traditional. Some of the people who claim to be experts were appalled and rightly pointed out that it's nothing to do with the true roots of the stuff. Fair enough. Either you like it or you don't. I thought it was an interesting opportunity to put something new into morris dancing."

Sue, meanwhile, was taking charge of a ladies' team, Martha Rhodens, who – John considers – were taking even greater liberties. "Sue was very brave with Martha Rhodens. They decided they wouldn't dance with sticks and she worked out this very feminine style that is still extremely lively with lots of energy. They don't try and dance like men, which makes it more interesting."

John and Sue also have four sons and the eldest two (14 and 12) have both become members of the Bedlams – something John describes as "the proudest thing that's ever happened to me".

How hard do you have to practise?

"We practise every week. I can't imagine a morris team would be much good if they didn't. To do it automatically you need constant repetition. It's very hard work – it's not just mincing about. You need to be totally confident in the other people in the team as well – if you only dance together now and then, you can't really work together as a team."

But surely most audiences can't distinguish between good and bad morris dancing?

"Oh, you can always tell a bad morris team because the audience gets bored and starts to drift away. It's important you should enjoy yourself when you're dancing – people can usually tell if you're not. The way we dance is

John K.



Photo: Brian Shuel



Photo: Fitzwilliam Museum, Cambridge

Morris dancing at Richmond in the 1620s

very free so yes, we get away with a lot of mistakes, but the better you do it the more you enjoy it. When I run a practise I like it to be fun, but I'm pretty strict as well."

During my own woefully brief career as a morris dancer before I was banned for threatening grievous harm to the limbs of various innocent bystanders, I nurtured some romantic notion about maintaining some sacred ancient tradition. This, apparently, is no longer a popular motivation for the art.

Yes, we all know about the myths of morris as a fertility rite and a plea to the gods to make the crops grow, but it seems that these hazy theories are not only becoming considered irrelevant, they are being re-examined completely. In the last ten years there's been a growth in scholarship on the subject that considers the evidence about pagan ritual has been chosen to fit the theory rather than the other way about.

"The evidence itself is very scanty. You see, morris appeals to a very primitive part in people which is difficult to express; and when you have this powerful energy going on, it's easier to give it some ancient origin rather than admit that it's part of you inside that is uncivilised. I'm not saying that these theories are without substance, but it's interesting how scholarship is now taking a different angle on it and maybe we should own up more about what we're like rather than blame it on the past."

Be that as it may, there are certain burning questions about which the world deserves an answer. Like what's the story about the sticks? Are they phallic or what?

"They could be! Nobody knows any more because everything is being reassessed. Sometimes they're used like agricultural implements, sometimes they're used like guns. I must say that one of the dances that we do enhances the suggestion that they're phallic!"

And what about the bells?

"The old theory goes that the more noise you make you drive away the evil spirits, and the higher you jump and the higher you throw your hankies, the higher the crops will grow, and you're cleansing the community for the crops to grow. The more noise, the more powerful the magic – that's the theory."

Young Master Kirkpatrick has also had a significant role (with and without Young Master Ashley Hutchings) in propagating morris dance music. This was done initially with the Albion Country Dance Band, who carted with them their own dance team, Albion Morris (a breakaway from Chingford Morris Men) and, in particular, a celebrated LP of the

day, titled *Morris On*. Oddly enough, John is now slightly iffy about both projects...

"*Morris On* actually confused me. I loved folk-rock. *Liege & Lief* just blew me away and I thought Steeleye Span were fantastic. People started saying to me 'Come on, let's do some morris music' and I thought 'Why?' because I'd been doing it for ten years anyway. *Morris On* was Ashley Hutchings' idea and I couldn't see the value of it, although I was delighted to be playing with the people who were on the album. I felt at the time that it just wasn't good dance music. It was fun doing it, but from my point of view as a morris dancer it was too fast. But as a career move it was fantastic..."

He was even more baffled by the idea of the Albions taking a morris team on the road with them.

"I felt it was a rip-off. I felt that the Albion Country Band should have got by on their own merits. And while the Albion Morris put on a very good show, they irritated me. Not because they weren't good, but because it was a very different style to what I was used to and I'd worked out my own ideas about it all."

"It's also very difficult to be a good fool [the chap in the team who dances round in a frock whacking people on the backside with a balloon or something]. When I see a team with a fool it usually irritates me because few do it well. It often coarsens things and tends to turn into a comedy routine. It's very easy to go over the top and end up like Tommy Cooper. We don't have a fool in Shropshire Bedlams."

So what's the best team you've ever seen?

"Oh, that's a horrible question! The best teams are the ones who've decided what they're going to do and do something slightly different to other people, but do it with complete conviction and grace. When I started there were the Westminster Morris Men who looked different to everyone else and danced beautifully and did what they did 100 percent. I felt the same the first time I saw Gloucestershire Old Spot. I think Martha Rhodens are very good. Also I'm very happy with what we're doing with the Bedlams. I get so much pleasure from it – doubly so now that our two kids are doing it as well."

So there you have it. Next time you meet somebody in the street wearing bells and hankies, don't you dare snigger, OK?

[John K's recently issued cassette album of the tunes used for dancing by Shropshire Bedlams and Martha Rhodens, incorporating copious notes, is called *Sheepskins* (Squeezer SQZ 125) and is distributed by Topic. See review in F.R.68 for more details.]

BIG SHIP

- Source** : recorded from the dancing of Shropshire Bedlams at Sidmouth, 1977, and at Bracknell in 1981. Their interpretation of the Brimfield stick dance.
- Music** : "The Big Ship Sails on the Alley, Alley, Oh!" played (ABABB)³ABA.
- Sticks** : medium length.
- Hits** : using a one handed hold on the stick, strike tips, right to left, left to right, in each bar, horizontally with rather wide swings, while both are stephopping on the spot.
- Set** : four dancers in a line, facing in pairs. 1> <2 3> <4. At the start and end of the dance the dancers stand upright, feet together, stick sloped over right shoulder.

The Sequence of Movements is the following done four times, except the final time where there is no figure.

- A1 Napping** - ends hit the centres who "hold & posture", 16 hits in all.
- B1 Figure of Eight** - they start with shouting "Ho!" The inactives dance stephops on the spot. The Bedlams track of the Figure has the ends going opposite ways around the figure eight. They pass their opposite by the right shoulder. The ends pass in the centre by the left shoulder first and by the right in coming back.
- A2 Napping** as A1.
- B2-B3 Figure.**

The Figures are,

1. **Swing opposites.** Transfer stick to left hand and waist swing, right arm around the front of opposite's waist, turn in at halfway and transfer stick to right hand, waist swing with left arm in the other direction, eight bars each way. The pairs rotated between 5 to 7 times each way. At the end of the movement the two dancers have changed places. 2> <1 4> <3.
2. **Star.** The middle two dancers, 1&4, turn quickly to their right, clockwise, to face the other way, and all transfer the stick to the left hand and shoulder at the same time. Then the two pairs dance forward to be alongside each other and forming a right hand star, the middle two taking hands as soon as they are within reach and the others joining in as they come within reach. They jump to turn out, to the left, anticlockwise, to come back, and they transfer the stick to the right hand and shoulder at the same time. The pairs change places again during this movement to end 1> <2 3> <4. To come out, the end two, 1&4, break from the star and dance a loop to their right, clockwise, to end in their starting place. The middle two, now 2&3, do a further half left hand turn in the centre to reach their starting places. The movement takes eight bars each way.
3. **Rounds.** Sticks down together, like a low basket, in the middle.

HUNT THE SQUIRREL

Source : interpreted from a film of Shropshire Bedlams at Sidmouth Festival.
Music : "Hunt the Squirrel".
Steps : normal Bedlams stepping.
Set : seven dancers in one line, facing in pairs with the odd dancer facing up towards the music. m <1 2> <3 4> <5 6> <7
Stick : each has a medium length stick.
Facing pairs strike / b - f - / b f b - //,
b=backhand, f=forehand

There were probably other movements but they would detract from the basic dance.

OTYS : No.1 casts to the left and reaches the middle of the set, between Nos. 4 and 5, at the end of the musical phrase.

FIGURE EIGHT (1) : 8 bars : two pairs, Nos. 2 and 3 and Nos. 6 and 7, dance on the spot facing and stick tapping without turning. The third pair, Nos. 3 and 4, follow No. 1, without stick tapping, along a figure eight around the other two pairs, travelling anticlockwise around the top pair and clockwise around the bottom pair, and with the middle pair getting back to place by the end of the musical phrase ready for the next movement. No. 1 need not be back to place till the middle/end of bar 1 of the next phrase.

REEL OF SEVEN : 8 bars : facing pairs start a reel of seven and No 1 joins to pass No. 3 when No. 3 comes to the top. Dance a full reel.

STICKING : 16 bars : pairs stick for two bars, then all turn 180° clockwise to face the other way and stick with the dancer behind, the turn taking the dancers easily into the first backhander. Keep repeating this movement while the dancers progress up the set, one place per two bars. At the start, No. 1, with no one to clash with immediately, casts to the left from the end of the reel and dances to the bottom of the line in two bars and faces up to face No. 7 as they turn. Each dancer at the top of the set casts to the bottom in turn during the two bars that they do not have someone to strike. This continues till No. 1 is back at the top, and No. 1 has the last two bars spare during which they cast to the middle of the set as in Once-to-Yourself.

This sequence is repeated a number of times. The Figure Eight is varied in alternate repeats.

FIGURE EIGHT (2) : as above but the two dancers of each pair that is stepping and striking on the spot, move together around a small square anticlockwise moving to the next side on the last beat of the second bar when not striking. As they move place they spin clockwise a turn and a quarter into the first backhander. The dancers have to be careful with the stick as they turn and I have found it best to let the turn take it round and not to have a striking action.

MAIDEN'S PRAYER

From : film of Shropshire Bedlams on a number of occasions 1977-81.

Music : Bromsberrow "Three Hand Reel".

Steps : used a sequence of two stephops and a double, ad lib.

Stick : medium length, carried over right shoulder when not in use.

Set : six dancers in one line, facing in pairs, > < > < > <.

ORDER OF MOVEMENTS - each takes eight bars.

1. **Reel of Six**, once round in eight bars.

2. **Odds Stick**. Evens 'hold and posture'. Odds strike tips with vigour, right to left, left to right, four times a bar, 31 hits in all, while stepping. The swings are long, starting from out to the side of their body, with a good shoulder twist. Both stand still, not stepping.

3. **Odds Circle**. Evens stand still retaining their posture. Odds move to their left, pass their opposite by the right shoulder, and dance right round all the line of evens clockwise, until back by their starting position into which they turn clockwise.

> < > < > <

4. **Evens Stick**. Odds take up the 'hold and posture' and evens strike.

5. **Evens Circle**. Odds stand still retaining posture. Evens move to their left and dance right round the line of odds clockwise back to the start.

6. **Odds Stick**. As 2.

7. **Both Circle**. All move to their left and dance a circle, more of an ellipse, round to place clockwise.

8. **Evens Stick**. As 4.

9. **Reel of Six**, passing right shoulders first.

10 **Odds Stick**. As 2, but after the 31st strike, end standing to attention, stick sloped over right shoulder.

MORNING STAR

Source : film of Shropshire Bedlams on tour at a Bracknell Folk Festival.
Music : tune of that name from J Locke collected by C Sharp.
Steps : standard Bedlams step sequence of 1 h 2 h, 1 2 3 h.
Set : 8 dancers in two lines, each with a medium length stick.

Order of Movements :

A1 U-Hey top
 B1 Chorus 1
 A2 U-Hey bottom
 B2 Chorus 1
 A3 Waist Reel up
 B3 Chorus 2
 A4 Waist Reel down
 B4 Chorus 2
 A5 U-Hey top
 B5 Chorus 1
 A6 U-Hey bottom
 B6 Chorus 2
 A7 Chorus 1
 B7 Chorus 2.

FIGURES :

U-HEY TOP : Progressive Reel of 8, both columns face up and start reel by the top pair, 1 and 2 crossing over at the top. It is not helpful to think of it as a circular hey without crossings at the bottom, but it is helpful to take it as a long reel of eight that has been bent at the middle into a U shape. The reel continues all the way round, so that every dancer works to both ends of the "U", passing their starting place, and back to place again finally. No sticking in the U-Hey.

U-HEY BOTTOM : Ditto but start facing down and cross only at the bottom.

WAIST REEL UP : All face up and link with opposites by putting inner arms around opposite's waist. Hey for four in pairs, with two loops only, the top pair starting it progressively by casting to their left.

WAIST REEL DOWN : Ditto but start by all facing down.

CHORUS :

1. Work in units of four : sticking for 8 bars. 2 bars repeated four times.

/ n p diag diag / p n diag diag /

n = strike neighbour, p = strike opposite, diag = diagonals clash, in the first bar the first corner both times over the second corner sticks and in the second bar the first corner both times under the second corner sticks.

2. In two lines, the following four bars repeated.

r diag l to r, l diag r to l, p l to r 2x / l diag, r diag, p r to l 2x /
 r diag l to r, p r to l, p l to r, l diag r to l / l diag l to r, p l to r, r
 diag l to r pause //

SPEED THE PLOUGH

Source : recorded from Shropshire Bedlams at Sidmouth 1977. An interpretation of the Upton Snodsbury dance. Developed into a Five Hand and then a Nine Hand Reel concept.

Music : country dance version of "Speed the Plough" tune played AB.

Sticks : medium length. Sloped over right shoulder when not hitting.

Step : usual Shropshire Bedlams sequence.

Set : three dancers in one line all facing up towards the music.

m <1 <2 <3

O2YS - stationary facing up with sloped sticks.

Dance - there are two alternating movements, repeated six times in all.

1. REEL - A music

The Reel of Three path is a very wide Figure of Eight, the dancers going far out to the side. The first Reel starts progressively from the top with No 1 turning to their left. Other Reels start with the striker in the middle turning away from the last person hit. In both cases the third dancer does not move off until the dancer from the other end of the line of three has entered the third dancer's loop.

2. STICKING & CIRCLING - B music

Sticking : the pair that face clash every hit from right to left in the rhythm, / x - x - / x x x - / four times through.

First time : 2&3 stick, No 1 dances anticlockwise ¼ round, moving in to face No 2 who turns on the spot ¼ anticlockwise to face No 1. 2&1 stick while No 3 turns to their left, the long way, into dancing round the strikers anticlockwise to end behind No 2. No 2 turns to their left and passes No 3 by the left shoulder to start a Reel of Three across the set, which ends with No 3 in the centre facing No 1 who is where they were when clashing with No 2.

Second Time : 3&1 stick, No 2 dances anticlockwise ¼ round, moving into face No 3 who turns on the spot ¼ anticlockwise to face No 2. 3&2 stick while No 1 turns to their left and dances anticlockwise round to end behind No 3, who then turns to their left, that is away from the person last clashed, and they dance a Reel of Three along the set, ending with No 1 in the centre facing No 2.

Third Time : 1&2 sticks, No 3 circles, then 1&3 stick and No 2 circles, going into a Reel across the set which ends with No 2 in the centre.

Fourth Time etc, follow the same pattern.

Note that the direction of the first clash after a Reel is the same as the last before it.

ENDING - sticks on shoulders

A. Rounds - instead of a Reel

The last one hit casts to their left into a circle, followed by the one who had last been circling round and finally the one in the middle who casts to their left.

B. Turn out from the rounds and form a line facing to the left, dance forward, shaking the free hand vigorously, turn to the left and dance to place, turning left to face in the starting direction. Then each does this, dancing out one at a time, while the others dance on the spot. Then all do it together again. End feet together, sticks on shoulders. Each forward and back movement takes two bars, so probably the first is done on the end bars of the music for the rounds.

TEN REEL

Source : simplified version of Bedlams Dance "Raddled Tup"
Music : a standard tune like "Brighton Camp".
Set : 10 dancers in two files, each with a small stick.
Step : hopsteps.

CHORUS - E music - stick tapping after each figure.

partner r to l, diag right l to r, partner r to l, partner l to r
diag left r to l, partner l to r, partner r to l, diag right l to r
partner r to l, partner l to r, diag left r to l, partner l to r
partner r to l, diag right l to r, partner r to l, pause.
diag right l to r, diag left r to l,
diag right l to r, diag left r to l
diag right l to r, diag left r to l
partner r to l, partner l to r, partner r to l, pause.

FIGURE 1 - all loop to left around to place counterclockwise on own, and cross over passing right shoulders and turn clockwise to right to face back. All half rounds clockwise to starting place turning a loop counterclockwise when there. Sticks. Repeat but half rounds counterclockwise and loop clockwise at place.

FIGURE 2 - All face up, cast from top and leaders cut across set behind the bottom pair, lines passing diagonally forward to change sides, passing alternately, and cast down the outside of the opposite side. Turn in at the bottom and come up centre in single file. Turn outwards to end on opposite side to start. Repeat to place.

FIGURE 3 - whole reel of 5 across ends - middles go to their right into centre of ends, the pair next to the ends come in, starting a reel of three, then the end pair join in to make it a reel of 5. End in lines of 5 across the set for the sticks. Repeat with middles going to their left and reel of 5 along the sides.

FIGURE 4 - top pairs face along sides (up & down) and move down the centre of the set to the bottom hitting sticks 8 times. Rest turn downwards and out on their own to move up the outside towards the top, turning inwards there, keeping their relative positions. The new top two pairs go down the middle etc. The pair originally at the bottom become the middle and then the top, then stick down to end fourth and finally become second and stick down again to end in place. Every pair goes twice.

THE TRIUMPH

Source : film of Shropshire Bedlams on tour at Bracknell Folk Festival.
The team made mistakes so intended version unknown.
Music : presumably "The Triumph"
Step : Bedlams sequence (can use hopsteps)
Set : 9 dancers in a square 3 x 3, each with a short stick. The leader of this dance is best in the middle position.

FIGURE 1 - 8 bars - foot up on spot.

FIGURE 2 - "The Figure Eight"

The left hand file cast to left, the centre file waits and joins on the end of the left file, while the right hand file casts to their right. These two lines turn in and cross the centre of the set diagonally going into a figure eight but the leader of the shorter file does not cross behind the other leader but behind the second in that group, to get a more balanced number of dancers in each loop. The figure eight goes around three times before breaking off as original leaders go down outside then come up in the three original lines to place, the middle file come up the centre without following left file round, so get to place first.

FIGURE 3 - "Sticks and Go"

The two left hand files face and stick 12 times right to left while hopping. The other file dances completely around these counterclockwise on 12 hops. When they are back the bottom two rows face and stick and the top row goes round counterclockwise. Then the right hand files face, then the top two rows etc. The key person should be the one in the very middle who does not round round in any of the outside files/rows and turns 90° counterclockwise each change.

FIGURE 4 etc - repeat of figure 2 etc but start all facing to left, ie set orientation rotated 90°.

Sequence done four times in all. End on the Figure Eight and lead off.

OLD MOLLY OXFORD

- Source** : interpretation of Steeple Claydon Six Hand Reel with handclapping danced jointly by Shropshire Bedlams and Martha Rhodens Tuppenny Dish as recorded at Sidmouth in 1977 and 1981.
- Music** : related to the Steeple Claydon tune, which had an A music only, and with some similarity to the Headington Quarry tune B music. (AB)⁵.
- Steps** : the teams usual stepping sequence.
- Set** : six dancers in a file, facing in pairs, > < > < > <.

The dance is alternating Reels of Six (A musics) and Handclapping (B musics) as at Steeple Claydon.

HANDCLAPPING

- Bar 1 both, both, touch the outside of right ankle with right hand twice,
 Bar 2 both, both, touch the top of right knee twice,
 Bar 3 both, both, touch the outside of left ankle with left hand twice,
 Bar 4 both, both, touch the top of left knee twice,
 Bar 5 both, both, clap right hands with opposite twice,
 Bar 6 both, both, clap left hands with opposite twice,
 Bar 7 both, clap right hands with opposite, both, clap left hands,
 Bar 8 both, clap own hands behind back, both in front, pause.

'both' = clap both own hands together in front of own chest.

To touch ankles the appropriate foot is lifted, leg bent at knee, with little bend forward of the body to reach the ankle.

To touch the knee, the knee is raised towards having the thigh horizontal.

On the same beat as the touch the free arm is near shoulder level and out to the side and the hand flicked outwards. On the final pause in bar 8 both hands are flicked outwards.

THE PERFORMANCE

The manner of presentation was of considerable interest. The dance was used as a finish, at Sidmouth with two lines of women between lines of men. The sequence of reel and clapping was done several times, ending with clapping. The dancers, especially the men, inserted extra rotations during the reels, particularly when going round the ends of the set. At the end of the dance all stood still for a while, women with arms outstretched, then the women jumped, turned and ran off, a little while later the men chased after them.

LAST NIGHT WITH ARCHIE

Source : film of Martha Rhoden's Tuppenny Dish at a Bracknell Folk Festival Tour.

Music : Boyne Water from J Locke collected by C Sharp.

Steps : usual for the team, 1 h 2 h, 1 2 3 h.

Set : 8 dancers in two lines, set changes direction during the dance.

CHORUS - hand clapping. In bars 3 & 4 clap and stamp three times.

$$b_{r+r} \quad b_{l+1} / \frac{r+1}{l+r} \quad 3x - / \frac{l+1}{\text{stamp } l} \quad 3x - / \frac{r+r}{\text{stamp } r} \quad 3x - /$$
$$\text{stamp } l \quad r \quad l \quad r$$

FIGURES

1. WHOLE ROUNDS : dance whole rounds clockwise, ending in two lines facing up, then turn to face across.
2. CAST-&-HALF-CIP : the dancers cast around their nearest ends to form a set across, 2 bars to cast, 2 bars on the spot.

1	2				
3	4		1	3	4 2
		to			
5	6		7	5	6 3
7	8				

Then half gip, right shoulders with current opposite, 4 bars, and then other half gip, left shoulders, all cast back to place, 2 bars, dance facing 2 bars.

3. CAST-&-STARS : as 2, but star right and left in fours, turn out at half way. Usually take 1 to 2 bars to form star and 1 to 2 to turn back at halfway.
4. CAST-&-CIRCLE : join hands and circle to the left and back to the right.
5. REELS : unlike previous figures. All face up and dance a progressive reel of 4 along each side twice through.

End the dance with the chorus done twice.

BARLEY MORRIS SIX HANDED STICK DANCE

Source : from film of Barley Morris on tour.

Music : ?

Steps : hopsteps

Sticks : long

Set : 6 dances in two lines.

CHORUS : sticking : clash tips high- and low- in each bar, but end two high clashes - in last bar.

FIGURES :

ONCE-TO-YOURSELF : stand facing up with stick on right shoulder.

1. **FOOT-UP-&-DOWN** : move up for 4 hopsteps, hopsteps on the spot and jump and turn out to face down. Move down for 4 hopsteps, hopsteps on the spot and jump to face front.
2. **CROSS-OVER** : normal path, passing right shoulders both times, with stepping and turns as in Foot-Up.
3. **REEL-OF-SIX** : all move into one line down centreline of the set, going to the right, left shoulders to opposite, turning anticlockwise to be in a line of 6 facing in pairs, in 4 hopsteps. Complete reel of 6 along the centreline, in 20 hopsteps, dance on the spot facing for last 8 hopsteps. Next chorus done facing in pairs.
4. **WHOLE-ROUNDS** : move out to starting place on 4 hopsteps, turning to end facing up and down the set in the opposite direction to which they were facing in pairs in the centre. Dance 4 hopsteps on the spot. Then large whole rounds anticlockwise. 20 hopsteps, and approach in two lines for the last 4 hopsteps.
5. **FOOT-DOWN-&-UP** : opposite to fig 1, ending all-up.

BROUGHTON COMPETITION DANCE

Source : video of Morris Dance Competition at Sidmouth.

Music :

Step : single or hopsteps

Set : 8 dancers, 4 with sticks (S) and 4 with handkerchiefs (H).

ENTRY : in single line in order S H H S S H H S, into circle and close in to initial formation.

▼ H H ▼

▲ H H ▲

FIGURE 1 - 8 bars - stickmen tap across the set, hopping throughout, and hitting stick tips right to left. The handkerchiefmen dance a reel of 4 across the centre of the set (how start?).

FIGURE 2 - 8 bars - stickmen dance a reel of 4 along centre of set (how start?). Others turn by the right and then the left, turning out at half way to face back and at the end to face across.

FIGURE 3 - 8 bars - stickmen tap with opposite along the centreline, while the others dance a right and left hand star.

 H H
▶ ◀ X ▶ ◀
 H H

FIGURE 4 - as figure 2.

FIGURE 5 - 8 bars - stickmen tap as in figure 3, while centres dance a reel of four across the set as in figure 1, passing neighbour on the side first.

FIGURE 6 - as figure 2.

FIGURE 7 - whole rounds clockwise and lead off in order came on.

BROUGHTON SIX HAND REEL

From : film of Broughton Monchelsea on Victory Morris Tour 1984.

Step : stephops with exaggerated lift of the knee.

Stick : medium sticks, on right shoulder for travelling, in both hands at butts for hitting.

Set : six dancers in two rows. Start facing opposite.

CHORUS - dance starts with a chorus and ends on a hey.

First Half : Evens - stand still, "hold" stick and adopt the "posture".

Odds - stand still but upright and hit tip of opposite's stick.

Eight strikes right to left for four bars with a small swing, and then eight strikes, alternating right to left and left to right, using full swings from one side of body to the other. But the eighth of these is another right to left rather than a left to right strike.

Second Half : as above in reverse, evens hitting odds sticks.

FIGURES - usually a whole hey followed immediately by a figure.

1. Whole Morris Hey, tops and bottoms turn out to start, complete in 6 bars and have 2 bars facing across. Then a cross over with opposite, passing right shoulder and turning to the right and approaching a little, all in four bars, then drive forward and do a left hand turn of opposite, with a wrist grip, to end in starting place, after another four bars.

2. Whole Morris hey, ending with all facing up. Then turn easy way into a clockwise whole rounds taking four bars, with the stick held out at arm's length by the middle and vertical, followed by left hand swing of neighbour, 1&3, 3&6 etc two times around in three bars and ending in starting place, taking another four bars in all.

3. Hey and end facing across. Then all turn to face out and dance towards the audience, if necessary dance on the spot before turning, turn right and come back.

4. Whole Hey and end dance facing up.

SHEEPSKIN JIG

From : Broughton Monchelsea in 1984. No sticks or handkerchiefs, or hats.
Steps : stephops, left foot start.
Arms : tendency to push both hands up at the start of phrases.
Set : three objects on ground in a row, in this case hats and three dancers in single file at one end. x x x <1 <2 <3

1. **Sheepskin Hey** - this is a three loop Figure of Eight danced around the objects on the ground. The feature that makes it a "Sheepskin Hey" is that as the string of three dancers passes the middle object, the last one in the line turns back around that object to get ahead of the leader and so in turn becomes the leader of the string. In this particular dance the turn back is only done when the string is going **down** the line of objects and not when coming back up. This means that at times all three dancers circle the top object together. The hey continues until No 1 is leading again and they start another part of the travel to get the dancers in the desired places.

2. **Clapping** - Nos 1 & 2 having started another hey stop when No 1 is by the the furthest object and No 2 by the middle object. They face up and down and clap / b - r+r - / b - l+l - / etc, swinging both arms out to side, about horizontal, between claps, while stephopping and No 3 dances around the whole area clockwise, ending behind No 2 who then turn $\frac{1}{2}$ way clockwise and claps with No 3 while No 1 goes round anticlockwise.

3. as 1. No 1 passes between the further two objects and the other two $\frac{1}{2}$ turn and follow into the hey.

4. **Circles** - come out of the hey in a convenient place, straight into circle around the central object, three times to the right, anticlockwise and to the left, clockwise, turning outwards at the half way point to come back, with an emphatic raise of both arms.

5. as 1.

6. **Star Burst** - all face across the central object in different directions and dance across and away from the centre, pause at the crowd, turn and come back, forming a line going clockwise around to the top of the objects to start the hey.

7. as 1. and lead off at end.

BLEDLOW CROSS

Source : Dance composed for a set of 12 to exploit the jaunty off-beat of ragtime.
Set : 12 dancers, working in groups of 3.
Music : Scott Joplin's tune or similar.
Steps : A sequence like / 1 h 2 h/ 1 h 2 h/ 1 h 2 h/ 1 2 3 -/ so that alternate 4 bars start off opposite feet. Last bar emphasised.
Hands : sticks or handkerchiefs. Arms swing alternately, the natural way. Sticks crossed in turns or hit in passings. Both hands raised up and out in a big sweep on the 4th bar where it is easy to fit in.

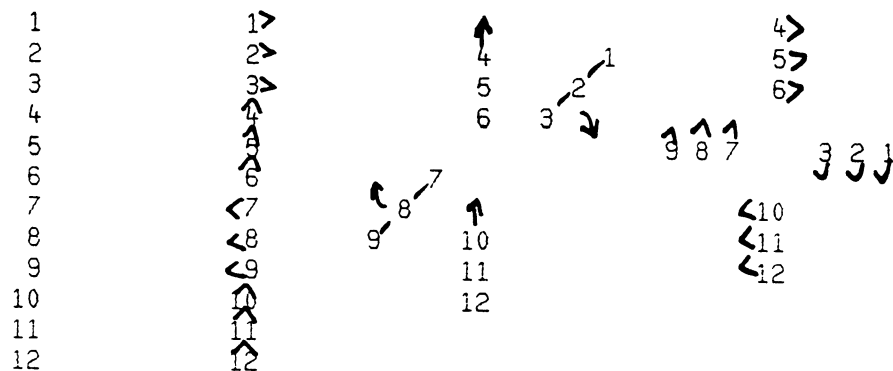
1. ENTRY

A single file of 12 dancers, thought of as in 4 groups of 3, come onto the dancing area and, after moving around the space, achieve a straight line along the centre of the area, with No.1 at the top.

The centre point for the rest of the dance should be where No 5 in the line is, because of the next figure, not between 6 & 7 as might be expected.

2. WHEEL

On the first beat, the first group of 3 make $\frac{1}{4}$ turn individually on the spot to face to their right, the third group make a $\frac{1}{4}$ turn on the spot to their left, while the other 2 groups continue to face up. The first and third groups, now shoulder to shoulder, dance a clockwise wheel for a $\frac{1}{4}$ of a full revolution, in 4 bars, so that the first group will be facing down and the third facing up in a line across the centre of the set. The second and fourth groups remain facing up and move forward for the same 4 bars, till they are where the first and third groups were when they did their $\frac{1}{4}$ turn on the spot, they then also make $\frac{1}{4}$ turns on the spot to face round the set clockwise.



The set is now in a cross formation with each arm formed by a group of 3. Note that there should be a gap between the arms in the middle of the set.

The cross completes the revolution till the first group is back at the top (12 bars, 16 bars in all).

3. SQUARE

In this movement the groups of three work as units. At the start the set is in a cross with the arms facing round clockwise. Instead of rotating around the centre, the groups work around the square alternately moving forward in line of three or in single files of three.

Bars 1-4 : each line abreast of 3 dances forward till lines form edge of a square, all turn $\frac{1}{4}$ to right to form single files of 3 on the /123-/.

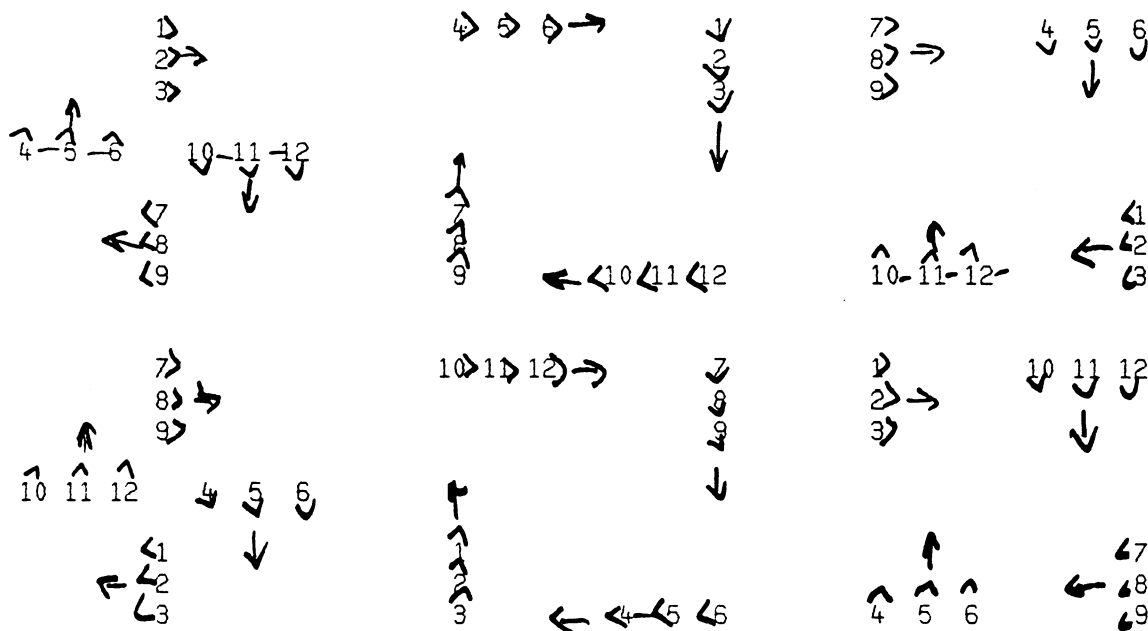
Bars 5-8 : dance forward along side of square, and all turn $\frac{1}{4}$ to right to form line abreast again.

Bars 9-12 : each line abreast dances forward till form cross again.

Bars 13-16 : carry on to other edge of square & $\frac{1}{4}$ right turn to form files.

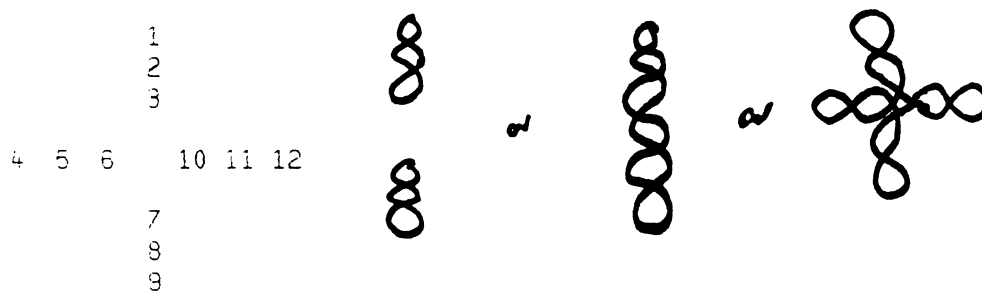
Bars 17-20 : dance along side of square & all turn $\frac{1}{4}$ right to form lines.

Bars 21-24 : each line dances forward to form original cross in original places.



4. REELS

From the cross formation, the outer ends face the centre and the other 2 of each 3 face outwards. Start progressive reels along the arms from the outside, first passing right shoulders. Simple reel of 3 twice through, or reel of 6 across the full diagonal or back or work along each arm in turn going round clockwise.



5. BIG CIRCLE

As dancers come out of the reels progressively, they turn to their right into a clockwise circle. They are not in their original order, the 3rd and 4th groups are in reverse order. The group leaders are now, 1, 4, 9, 12.

6. ROUNDS & STARS

The group leaders turn in to their right and lead their groups into four rounds of 3 persons going round clockwise inside the original big circle. Turn inwards to come back anticlockwise making Four 3-handed stars.

Group leaders lead their groups out into the big circle going anticlockwise.

7. CENTRE

All face the centre of the ring, all dance into the centre, arms at sides, and retire backwards, both arms up. Repeat and end feet together facing in.

THE OLD MILL

Source : taught at a workshop.
Music : polkas.
Steps : hopsteps.
Sticks : two short sticks each.
Set : eight dancers in two lines.

Order of Movements : there are only two figures, the first done several times and the last only once. There is a fixed sticking chorus between each figure, but done in a different pattern each time.

THE FIGURE : A rather wild movement ! : The middles turn round their neighbouring corner. Both dancers face the same way and link their inside arms, right with left. The middles start by going inside their neighbour, Nos 3 and 6 going round anticlockwise, Nos 4 and 7 clockwise. The corner rotates more or less on the spot, giving "weight" to help the middle around as quickly as possible, and "flinging" them into the following star. The middles then star four hands around one and a half times so that they end in the other half of the set, but on the wrong side. They then repeat the movement with the other corners to get back to their starting place. The dancers have to turn to face the next direction smartly, there is no time to "drift" or to stop and think! Note that two of the four middles will come to the star with the "wrong" hand. Teams must agree on the rule for the hands in the stars as either both left or both right or alternate will do.

THE HEY : The final movement is a complex version of THE FIGURE. It starts the same with turning on the corners, but this time with a turn and a half so that the dancers change places, and the original corners star in the middle round one and half. This pattern continues with pairs continually changing places till all are back to where they started. The movement can be taken more slowly than the figure and of course it takes much longer.

STICKING :

/b b r+r - /b b l+l - /b unr b unl /b beh b - // repeat in reverse.

The dancers turn on the spot in bar 3 and half of bar 4, turning to the right when starting clashing under the right leg and turning to the left when starting clashing under the left.

b = hit own together in front : r+r, l+l = opposites hit : unr = clash own sticks under a lifted right thigh : unl = under left : beh = clash behind.

CHORUS 1 : stick with partner.

CHORUS 2 : in fours, stick with diagonal. The second corner hits 2 bars out of phase, doing the turns before hitting partner.

CHORUS 3 : ends and sides stick, Nos 1 and 2, 3 and 5, 7 and 3, 6 and 4. The middles move out sufficiently to stand in a square to stick.

CHORUS 4 : each sticks with their other neighbour, Nos 1 and 3, 5 and 7, 8 and 6, 4 and 2, the person the other side to that in chorus 3. They orientate to form a square rotated 45° from the previous chorus.

UNIVERSAL COMPETITION DANCE

This dance is just the pattern, the steps are the choice of the team.

The dance is for a set of six.

1. ENTRY

Come on in single file and at the dancing place move out to form a set in two columns each facing across the set.

2. LINES

All move forward into a line along the centreline of the set, right shoulders to opposite dancer and retire to place. Dance on the spot for 4 bars. Repeat going the other shoulder etc.

3. THREE STARS

Middles go to their right and star three right handed with the ends going round two thirds to change places. Then the new middles go to their left and star three left handed with the new ends. Repeat till back to place.

2	4	6		4	1	5		2	3	1		3	6	5		2	4	6
			to				to				to				to			
1	3	5		2	6	3		6	4	5		2	1	4		1	3	5

4. BACK TO BACK

As 2 but back to back instead of into line.

5. U HEY

Hey round the set crossing at the bottom of the set but not at the top.

1&3, 2&4, 5&6 start by passing right shoulders, and alternate passing. When reach top of column, turn and come back along the same column. The movement continues till everyone visits everywhere.

6. HALF ROUNDS

As 2 but half round the set, moving as a set not just with opposite.

7. LINE OF SIX

All face up and move into a line of six across the set, tops in the middle, bottoms at the ends. Dance a movement starting from this position, and end the dance all facing up.

JOURNEY'S END

Source : danced by English Miscellany at Towersey 1991. Can be danced in different styles with two sticks, as a border dance with one stick, as handkerchief dance or with staves.

Steps : skip-change step for travelling, kick-balance or polka on spot.

Set : Six dancers in two lines of three, facing across set at the start. To keep the dance flowing the patterns have to be made large.

Fig 1. : **Whole Hey** : a Cotswold morris hey pattern for six, ends turning out and middles following the tops.

Fig 2. : **Reel of Four** : the centres stand still in their place facing across the set (if two sticks, cross them in front). The bottom pair go up between the middles, changing sides, odd side in front, and dance around the opposite middle, cross again and dance around neighbouring middle to place thus completing a 'figure of eight'. The tops cast down, just as starting the hey, and go below the middles, then follow the bottom pair around the figure of eight. As they end by going round their neighbour, they continue by passing up through the bottom pair and go up the centre to their starting place.

Fig 3. : **Cast** : All face up, top pair cross inside sticks, and all lead up in pairs for 2 bars, then the top pair dance on the spot or retire bringing the crossed sticks back over the other dancers heads, for 2 bars, while the other two pairs dance up under and go into a single cast. The old top pair join in the cast behind the others. All dance up the middle (with inside sticks crossed) to form a set where everyone has moved a place in the set.

Fig 4. : **Step & Turn** : All face across and dance 4 bars on spot, either
(a) 4 kick-balances holding hands or crossing sticks along sides,
(b) 4 polkas on spot (with two sticks crossed in front of chest),
(c) hit tips of sticks together with opposite for 4 bars, the choice depending upon what implement is used.

All turn opposite once round with the right hand (stick).

Repeat two more times through till all back to starting place.

THREE JOLLY SHEEPSKINS

From : Fleur de Lys Morris, 1990, developed from a workshop dance.
Music : "Three Jolly Sheepskins".
Stick : medium length, and sloped over right shoulder when not in use.
Step : stephops.
Set : six dancers in two rows facing.

CHORUS - starts dance.

Evens have sticks in the "hold" and take the "posture". Odds stephop and hit the proffered stick tip vigorously, r to l, l to r twice in each bar for four bars, 16 strikes in all. Then all turn to face up and follow No 1 around No 2 to dance a Sheepskin Hey along the evens line. When the last cast back is done, by No 1, the dancers pause and hold position between the evens thus,

2 1 4 3 6 5

all facing to the odds side, then the odds dance back to place turning up to face across. This is repeated immediately by the evens striking the odds sticks, the evens going round the top of the odd row and doing a Sheepskin Hey which is the mirror image of that done by the odds. They also pause in a single line, the evens below their opposites, and cross to place turning up to face across.

1. **Back-to-Backs.** The odds dance the first half of a conventional back-to-back, passing right shoulders first, around the evens who stand still in their positions. Then the evens dance, passing right shoulders first, around the odds who stand still. The odds and then the evens dance the other half of the back-to-back passing left shoulders first. 16 bars in all.

2. **Reel.** Both opposites stephop on the spot, and clash their stick tips together high, four to the bar, for four bars, then move forward, passing right shouldlers and turning to the right into a Reel of Six along the centre line of the set. 16 bars in all.

3. **Circle.** Dance rounds clockwise, anticlockwise, and off following leader.

OLD BROSELEY

Source : Iron Men

Music :

Steps : hopsteps

Set : 8 dancers, standing in a circle, linked by the sticks hilt and point like a sword dance.

ONCE-TO-YOURSELF :

SING : "Old Mrs Docherty, she got into bed with me.
Threw her leg right over me, to keep my belly warmer."

- A1 **ONE CIRCLE** : all face the centre for 2 bars, circle once round clockwise to place in 4 bars, and dance facing centre for 2 bars.
- B1 **STICKS** : Face in four pairs, stick for 2 bars, hitting right to left forehand high (up), and hitting left to right backhand low (down) in each bar. All turn clockwise 180° to face dancer behind and repeat. Continue this sticking to fill 8 bars, 16 hits in all.
- A2 **TWO CIRCLES** : Dance in two circles, sticks on shoulders, outer ring being those facing round anticlockwise and the inner ring being those facing clockwise. Outer circle round once, inner circle twice (?). Take 2 bars to move into the rings, 4 bars to go round, and 2 bars to fall back to place.
- B2 **STICKS**
- A3 **INSIDE-OUT** : a "double-under", 2 bars to form hilt-&-point ring, 2 bars to cross under an arch to turn set inside out, 2 bars facing out, 2 bars to face in pairs ready for sticking.
- B3 **STICKS**
- A4 **STAR** : Hands across in fours, knuckles in the middle.
- B4 **STICKS**
- A5 **INSIDE-OUT** : repeat to place.
- B5 **STICKS**
- A6 **FINISH** : all circle hilt-&-point as in A1, all turn on the spot anticlockwise to face out, raising hands and turning under them so that they are now crossed, and count 4 and stand still. Sing the words again.
Let go sticks and dance off in single file.

THREE HANDED CIRCLE DANCE

Source : taught to Minden Rose by Knockshuttle Hundred. Related to the "Three Old Men's Dance" from Clippingholme, Lancs [see C# Book]

Music : Keel Row.

Set : three dancers stand in a ring, facing inwards, hands on neighbour's shoulders.

- A** : Circle to the left, hop on leading foot and trailing foot does a heel and toe step.
- B** : Circle to the right, with the same stepping but on the other feet.
- C** : **Slaps** : Drop arms to sides. Each dancer in turn does the following. First dancer claps both hands together in front of chest on the first strong beat, and slaps their right thigh with their right hand on the second strong beat. Then slaps their right hand neighbour's left shoulder with the right hand on the first strong beat of bar 2 and kicks their backside with their right foot on the second strong beat. The first dancer does this to the second in bars 1/2, the second dancer to the third in bars 3/4, the third dancer to the first in bars 5/6 and the first dancer again to the third in bars 7/8.

Repeat A - C a few times and then,

- D** : All raise their right knee, pass their left hand under it from the left to the right and grasp the right hand of their right hand neighbour, so that all have their arms crossed right over left.

Thus linked up, all hop on their left feet and circle to their left, till they fall over or something, so that the dance can not continue.

MARKET DAY

Source : Mary Rose and Royal George at a Morris Orange in Portsmouth.
Originally named after a local street market.

Set : Seven dancers arranged,

```

          1      1
        2      2      2
          1      1
    
```

Sticks : The dancers labeled "2" have a short stick and those labeled "1" need only have a pair of handkerchiefs.

Steps : hopsteps.

CHORUS

The "1's" dance 'figure eights' around the "2's". Each '1' goes right shoulder past the '2' diagonally to the left to the opposite '1's place and turns to right to face back, each '1' goes through a different gap, 1† 2 1† 2 1† 2 1†. Each '1' goes back across passing the same '2' right shoulder, but this time turning to the left, and passing the opposite '1' by the left shoulder, pairs of '1's passing between the '2's, 2 1† 1† 2 1† 1† 2. Carry on in the same manner till back to starting place. Each crossing takes 2 bars, the figure takes 8 bars in all.

The "2's" at the same time clash tips, the centre dancer taking 2 bars each way. To let the others through there has to be a gap, suggest 1 bar clash and 1 bar to turn to face other way.

FIGURES

1. **STAR & SWING :** The '2's right and left hand star in the centre, while the '1's on each side pass each other, going to the other end of the set and turn their opposite with a right elbow swing and then come back along the same path to place.

2. **REEL & ROUNDS :** The '2's do a tight reel of three two (or three) times round, while the '1's dance rounds clockwise and anticlockwise.

3. **SHEEPSKIN :** The '1's stand still back-to-back between the '2's, thus,
2 <1 1> 2 <1 1> 2 or face-to-face and hit sticks, while the '2's do a Sheepskin Hey around the pairs.

4. **SEVEN REEL :** into single line facing alternate directions, with bottom the odd one, 2> <1 1> <2 1> <1 <2, and reel of seven all the way round.

5. **WHEEL REEL :** into single line and do a reel turning 180° in twos or threes shoulder to shoulder, (either 3's at ends and centre rotates once on own, or 2's at the ends and the 3 in the middle), the centre dancer just rotating on the spot. The facing is arranged so the ends of the 2's or 3's move forwards,

```

    2  1  1  2  1  1  2
    v  ^  ^  @  v  v  ^
    
```

Depending on which groups rotate first, 3's at ends or 2's at ends, the pattern sequence can look different, when the 3's start never can get the '2's into the 2nd & 6th positions.

THE CIRCLE DANCE

Source : Paradise Islanders, a Border side from Redditch, Worcs, as taught at their 10th anniversary instructional in February 1990 at Stoke Works near Bromsgrove.

Sticks : short sticks

Music : Three Hand Reel tune.

Set : four dancers, two with a stick each and two with tambourines.

All the figures are repeated but the second time is in reverse order.

O2YS Close in, turn outwards and make a circle of it.

A1 1-8 Spiral out to the right and dance round clockwise to original places.

B1 1-4 The middles with the sticks stay in original places and step and clash across the set. The tambourineers dance all the way round the outside clockwise to end in their place. The tambourines are played and the sticks are hit from right to left with the rhythm / x - x - / x x x - /.

5-8 Opposites back-to-back, tambourineers followed by the stick men, timing is essential, each crossing takes only one bar. Bar 5 instruments cross going into it straightaway and crossing as quickly as possible, bar 6 hitters cross, bar 7 instruments back etc keeping it flowing.

A2 1-8 Rounds as in A1, keep going.

B2 1-4 Clash and Circling as B1.

5-8 Reel of Four along the centre line of the set. Stick hitters cross passing by the right shoulder, turning to their left into a reel with the person on their left. The stick hitters break out first and the instrumentalists follow them into the rounds.

A3 1-8 as A2.

B3 1-4 Clash and Circling as B1.

5-8 Dance four steps moving slowly outwards and backwards, then all cross over simultaneously in a rush on two steps, all passing right shoulders in the centre, then all turn in and back out to opposite's place on the last two steps.

A4 1-8 as A2.

B4 1-4 Clash and Circling as B1.

5-8 All cross back as in B3.

A5 1-8 as A2.

B5 1-4 Clash and Circling as B1.

5-8 Reel of Four along the centre line as B2.

A6 1-8 as A2.

B6 1-4 Clash and Circling as B1.

5-8 Opposites back-to-back as B1.

A7 1-8 as A2.

B7 1-4 Sticks clash for all the eight bars, 16 hits, while tambourineers circle round the outside twice, and all all-in on the 16th.

MONKEY

Source : based on film of Paradise Islanders, New Year's Day.
Music : ?
Steps : hopsteps
Sticks : medium
Set : 6 dancers, in two lines.

STICKS : face, with the body at a slight angle to the left, and hit sticks tips right to left twice to a bar, while stepping.

FIGURES

1. **MONKEY HEY** : all set start by facing down and moving down. The top pair go down through the **centre** of the set to the bottom and turn **out** at the bottom into the bottom place. The other pairs cast back separately and simultaneously, as the top pair goes between, and move up through their starting place to the place above, they then turn in to face across while the pair at the bottom are doing the same. The set has the original top at the bottom and the other two pairs moved up one place, and not changed places. This movement is repeated two more times till all are back in their starting places. 12 bars in all. All face their opposite and stick for 4 bars.

2. **STARS ON THE SIDE** : all start by facing up (opposite to the monkey hey) and single cast outwards, following the top dancer, each side making a three hand star once round, coming straight out and sticking for 4 bars.

3. **MONKEY HEY**

4. **HALF ROUNDS** : all dance half rounds clockwise, to opposite diagonal's place and sticking for 4 bars.

Repeat 1-4 with the set now reversed, but still doing the monkey hey from the bottom, ie away from the music, so that dancers have to be aware that they are now on the other side as well as at the other end!

Continue ad lib.

I would expect that the dance could be extended rather than repeated by more figures constructed on the same lines as 2 and 4.

THE VALIANT SOLDIER or UNCLE NED

- From** : a Border Morris side, The Paradise Islanders based near Redditch, Worcestershire, use this dance to end their local mummer's play. The play was called "The Valiant Soldier" when I saw it many years ago, the tune is called "Uncle Ned".
- Music** : "Yankee Doodle" does well.
- Stick** : each dancer has a short stick. The sticking is done hitting tips at head level, moving right to left but more forward than across the body, the stick at a slant, and with the body turned a little to the left.
- Set** : four dancers, facing across set towards opposite.

2 4

m

1 3

- A1 1-4: face opposite and hit sticks eight times, while single stepping on the spot.
- 5-8: dance forward to pass right shoulders and turn a quarter to the right to go into a Reel of Four along the centre line of the set,
- B1 1-4: continue the Reel of Four to end facing along the centre line,

m 1> <2 3> <4

- 5-8: clash opposite in this new position, eight times, as in A 1-4.
- A2/B2 : pairs link right arms, being careful not to jam the sticks into each other, and swing round twice or so, then release and dance off to their opposite's side and turn and face back. Approach and swing right again, then release and move back to starting position.

Repeat entire sequence a few times.

DYK JEWELL'S DELIGHT

Source : Pride of Holland Street Morris, (POHS) Wellington, New Zealand.
Composed by John Homes.
Music : "Banks of the Dee".
Step : Upton-on-Severn style double step with the kick across on the hop.
Set : Five dancers, four in a cross facing inwards, the fifth in the centre facing up towards the music. During the chorus the dancers change position so that each dances in every position.

2
m 1 5 3
4

FIGURES

During each figure the central dancers steps on the spot, and the others work the intermediate figures with their neighbours.

1. Half-Rounds. Clockwise, turn out and come back anti-clockwise.
2. Half-Gyp. Nos 1&3 do the first half to their right, with 4&2 respectively, and the second half to their left, with Nos 2&4 respectively, thus Nos 2&4 go first to their left and then to their right.
3. Whole-Gyp. Performed like Half-Gyp but when they return to place they keep rotating the same way as in the Gyp. Thus Nos 2&4 loop round and Nos 1&3 do not.
4. Back-to-Back. Like Half-Gyp.
5. Whole-Rounds. The set expands gradually to occupy as much space as possible as the dancers go round, then they caper in to the starting size at the end.

CHORUS

No 1 strikes the ground behind them with the tip of their stick and swings the stick over to strike the centre dancer's stick. The next dancer on the right then does this, then the next and then the last. The rhythm is, back, CLASH, back, CLASH, back, CLASH, back, CLASH.

The Hey Around starts with the centre dancer, No 5, and the top, No 1, facing. They change places passing right shoulders, the incoming dancer turns to their right, and the change is repeated until all the dancers are in a new place. This can be done either in four bars, the Fast Hey, or by using one bar to change and one to turn, in eight bars, the Slow Hey.

ENDING

End on figure 5 with all in or on a chorus.

LILLIBULERO

Source : Pride of Holland Street Morris (POHS) Wellington, New Zealand.

Composed by Aline Holden in 1985.

Steps : Upton-on-Severn like, morris step with kick of free foot across.

Set : units of four dancers each with a stick. Clash sticks on the first beat of each half figure, except the first, rather than at the ends.

FIGURES

1. **Rounds.** Dance on, Nos 1&3 from the top and Nos 4&2 from the bottom, to form a reversed set in four bars, then dance Rounds half way round clockwise to finish in the correct order ready for the first chorus.
2. **Back-to-Back.** Full movement as is normal.
3. **Whole-Gypsy.** Dance round close together, face-to-face, first by the right and then by the left.
4. **Four-Hand-Star.** After clashing sticks, dancers make a right hand star, sticks held vertically. Go round clockwise for two bars to diagonally opposite position, turn out in a small circle to the left to face the same clockwise direction in two bars, then complete the movement onto place in the same clockwise direction.
5. **Cross-Over.** Pairs surge across the set passing right shoulders and passing the opposite's place, then turn to the right and move back to the opposite's place. Repeat to place.
6. **Hey-for-Four.** Danced across the set. After clashing, Nos 1&2 retire on the first step, while Nos 3&4 cross passing left shoulders, and continue passing Nos 1&2 by the right shoulders and then turn to face back on a wide loop to the right. Meanwhile Nos 1&2 advance, pass by the left shoulders and follow the track of Nos 3&4. At the start of bar 5, Nos 2&4 and Nos 1&3 should be facing/passing and clash on the first beat. Complete hey to places, passing right shoulders at the end and left shoulders in the middle.

CHORUSES

Each chorus is in two halves. The first four bars are danced and the second four bars are stuck.

- B 1 The first corners cross the diagonals with two long caper steps, passing by the right shoulder and clashing, while the second corner does two plain capers on the spot.
- 2 The first corners, still facing out, do two plain capers on the spot, while the second corners cross their diagonal.
- 3 All turn the easy way to face along the side of the set on a double.
- 4 All change places on the sides with two bounding capers, passing right shoulders, and not clashing.
- 5-6 sticking.
- 7 All cross back to places with a double step, clashing as they pass.
- 8 All turn out to face across with two plain capers.

STICKING

1&4 : **Windmills**, alternating high and low clashes.

2&5 : **Singles**, alternating forehand and backhand clashes.

3&6 : **Staves**, hands far apart, right hand up to begin, sticks cross.

Finish, all up with sticks crossed.

CHESHIRE ROUNDS

Source : sent by David Robinson in 1991, based on an idea in a Playford dance of that name.

Music : "Three Rusty Swords" and "Dusty Miller" (3/2 time Hornpipe)

Steps : hopsteps, 3 in each bar.

Sticks : 24-30 inch long.

Set : 8 dancers, in two lines, facing up to start.

CHORUS : sticking between each figure.

- Bar 1 Beat 1 clash r to l + with partner.
Beat 2 clash l to r → with dancer to r.
Beat 3 clash r to l + with dancer to l.
Bar 2 Beat 1 clash l to r → with partner.
Beat 2 clash r to l + with dancer to l.
Beat 3 clash l to r → with dancer to r.
Bars 3 and 4 as Bars 1 and 2.

FIGURES

1. CHESHIRE ROUNDS - A1 and A2 music.

A1 Bars 1-2 : No. 1 casts off to the bottom followed by No. 2, while No. 8 casts up followed by No. 7.

Bars 3-4 : Nos 1 and 8 continue round while Nos 2 and 7 go up (or down) the middle, passing left shoulders. Dancers end in opposite places.

A2 Bars 1-4 : Repeat the above but the dancers reversed.

2. LEAD THROUGH - A1 and A2 music.

A1 Bars 1-4 : Nos 1 and 7 lead through Nos 4 and 6 and back to place, while Nos 2 and 8 lead through Nos 3 and 4.

A2 Bars 1-4 : Middles do the same around the top two or bottom two couples.

3. STAR RIGHT & LEFT

A1 Bars 1-4 : Star right for 12 steps.

A2 Bars 1-4 : Star left for 12 steps.

4. SWING CORNERS

A1 Bars 1-4 : Nos 1 and 4 and Nos 5 and 8 waist swing.

A2 Bars 1-4 : Nos 2 and 3 and Nos 6 and 7 waist swing.

5. WHOLE ROUNDS

Whole Rounds clockwise and dance off.

"The 1. man casts off and his Partner follows him, the man goes quite round; the woman slips up the middle, the woman casts off and goes quite round : the 1. man slips up the middle, the 1. cu. cross over below the 2. cu. and cross up into their own places again, then right and left quite round into the 2. couples places."

THREE SHEEPSKINS

Source : film of Rogue Morris at Kirtlington Lamb Ale.

Music : Three Jolly Sheepskins.

Steps : hopsteps

Stick : short stick.

Set : 6 dancers in two lines. Put down 6 hats, scarves, tankards in two lines of three to dance around.

ONCE TO YOURSELF : start standing off from the implements on the ground at the bottom.

SHEEPSKINS

1. Each line of three does a Sheepskin Hay, making mirror images, twice through, starting at the bottom, and coming off at the top, the opposite end to that at which they start and then casting back to their starting place. Start by entering between the implements.
2. Repeat but this time clash sticks with opposite every time the pair move in on a loop to be close. In practice one, and only one, pair should clash every bar, making quite a clever effect.
3. Repeat 1. but this time when a pair casts back they change sides, but only when turning back to the top of the set. They cross to the other side immediately after the cast back, while going towards the top and go outwards around the top implement. The dancers end the figure on the wrong sides.

End with an extra simple dance round the implements without weaving, going along the middle and then the outside and dance off.

SOUTH DOWNS SIX HANDED STICK DANCE

Source : film of South Downs Morris on a Sunday lunchtime in Lewes. Thought of by Phil Everett as related to the "Mr Dolly" dance, because of the style of some of the figures.

Music : ?

Steps : stephops

Sticks : long

Set : 6 dancers in two lines.

CHORUS : the following stick tapping and turn done twice.

/ "up" dib / tips- tips+ / loop anticlockwise on spot 2 bars (and clash?)//

"up" = raise stick vertically, held vertically with tip uppermost.

tips = strike tips in the direction of the arrow.

loop = make a small circle around dance position.

FIGURES :

1. **WHOLE ROUNDS** : clockwise, sticks pointing into the centre of the set to make spokes of wheel, for 6 bars, end facing opposite and stick on the right shoulder for one bar, and then clash with opposite at end.
2. **CROSS OVER** : normal pass by right shoulders each half, 1 bar, then half turn to the right to face back and backstep, 1 bar, and move forward, 1 bar, and clash sticks with a jump in the 4th bar. Repeat to place.
3. **DANCE TO LEFT & RIGHT** : all quarter turn to left, and dance off to the left, moving forward for two bars, turn outwards to face back along the direction of travel, and continue backwards with two backsteps, so that the two lines separate. Change the direction of travel without turning the body and return to place, without and further turns, and clash with opposite. Repeat in reverse, all going to the right to start.
4. **CROSS OVER** : as 2.
5. **WHOLE ROUNDS** : as 1. End with sticks up in the centre on all in.

PROGRESSIVE SIX REEL

Source : Sweet Coppin from Taunton as danced at Bulford, Wilts.

Steps : setting backsteps, swing steps.

Set : 6 in a line, three facing three, > > > < < <

A type of dance related to Playford's "Dargasson". [see C# CD book]

- A1 : Facing pair in centre, 8 bars backstep setting on the spot, hands on waist or holding skirt out as appropriate.
- B1 : Same two, hullighan swing in centre for 6/7 bars and end facing next two dancers
- A2 : Two pairs in middle, as in A1.
- B2 : Hullighan swing.
- A3 : All three pairs setting.
- B3 : All three pairs Hullighan swing (see below).
- A4 : Only the middle 4 set, the dancers who began the dance are now at the ends of the set and inactive. They walk off around the outside of the set slowly and clockwise and are joined by the others in turn as they reach the ends.
- B4/A5/B5 etc
- A6/B6 Dance round in a ring both ways and then lead off following the leader.

Hullighan Swing : the name is probably gaelic. Two dancers stand right side to right side facing in alternate directions. They link right arms at the elbows and place the right hand, palm outwards, against the small of the other's back, where it held by the other dancer's left. It is important that the right arms are interlocked otherwise there could be physical danger during the swing. The body weight is taken on the right foot, raised onto the ball of the foot, and the body leans to the left a little, balancing the pull of the opposite's weight. The pair rotate clockwise, with short pushes from the left foot. It is wise to stop the swing before releasing hands, although it was common in the Scottish lowlands to try and get the opposite flying!

THREE HANDED CIRCLE DANCE

Source : taught to Minden Rose by Knockshuttle Hundred. Related to the "Three Old Men's Dance" from Clippingholme, Lancs [see C# Book]
Music : Keel Row.
Set : three dancers stand in a ring, facing inwards, hands on neighbour's shoulders.

A : Circle to the left, hop on leading foot and trailing foot does a heel and toe step.
B : Circle to the right, with the same stepping but on the other feet.
C : **Slaps** : Drop arms to sides. Each dancer in turn does the following. First dancer claps both hands together in front of chest on the first strong beat, and slaps their right thigh with their right hand on the second strong beat. Then slaps their right hand neighbour's left shoulder with the right hand on the first strong beat of bar 2 and kicks their backside with their right foot on the second strong beat. The first dancer does this to the second in bars 1/2, the second dancer to the third in bars 3/4, the third dancer to the first in bars 5/6 and the first dancer again to the third in bars 7/8.

Repeat A - C a few times and then,

D : All raise their right knee, pass their left hand under it from the left to the right and grasp the right hand of their right hand neighbour, so that all have their arms crossed right over left.

Thus linked up, all hop on their left feet and circle to their left, till they fall over or something, so that the dance can not continue.

SPOTTY DOG

Named after poster in practice hall.

Set : 8 dancers in two lines, each with a stick.

Sticking : Done once in figures when needed, and twice for a chorus.

Strike alternate directions 4 to a bar except in the last bar which has three strikes all right to left. The chorus occurs between each figure.

Order

1. Casts. All the dancers strike sticks with opposites once through, then the top 3 pairs cross over, turn to face down, move down one place in the set and then cross back to original side, one place down. (what is the phrasing?) The current bottom pair do not cross over but cast up the outside to the top of the set and do not join in the second cross over either.
2. Cross over and waist swing back to place.
3. Top pair weave through the rest, who dance on the spot but turn round on the spot as ends pass keeping facing, to the bottom and back up again to place. Then bottom pair weave up and back again.
4. Left shoulder cross over, turn to the left to face back and all left arm waist swing opposite to place.
5. Reels of four along the sides.
6. Version of 1. As each pair casts up they keep going past the musicians and end off the dance area. Thus it reduces by two dancers each time through.

BROMSBERROW HEATH

Set : 6 dancers in one line

Music : "Cock O'the North"

Step : walk, and plain capers

This was danced as Beethoven by Red Stags but they nodded or bowed only at the half way point in the reel and not as they were going into the sticking.

They got the crowd to join in the repeats.

Do not know if they had any dances after this one.

Yateley Boys do some border dances : when they did the Bedlams Seven Hand Reel they doubled the length of the hit and go figure. They left the dance area on the figure eight picking up the clashing ends as they passed them.

HAY ON WYE

Source : West Somerset Morris Men dancing at Sidmouth Jubilee Festival.
Music : no idea.
Steps : single steps and ending figures, or half figures as appropriate,
 with 3 stamps, 1 2 3, and no jump. All step all the time.
Sticks : two short sticks each.
Set : 8 dancers in two lines. The set changes direction during the dance

CHORUS : stick tapping with opposite.

/ r+r r+r l+l l+l / r+r r+r l+l l+l / r+r r+r l+l l+l / r+r l+l r+r - / twice

FIGURES :

- A. DIAGONALS** : Nos 1 and 3 change with Nos 6 and 8, Nos 2 and 4 change with
 Nos 5 and 7, Nos 1 and 7 (in Nos 6 and 4's starting places) change
 with Nos 2 and 8 (who are in Nos 5 and 3's starting places). Each
 change takes 2 bars and then all dance on the spot for 2 bars.
 Repeat the moves from the same places so that set ends up with the
 dancers on the opposite side to that on which they started, but not
 reversed. See below.
- B. BACK-TO-BACKS** : back to back with opposite both ways.
- C. CASTS** : the middles, Nos 3-6, dance with their opposite through their
 neighbouring end and cast around that end to form a line of four
 across the set, facing up and down the set. The ends each dance a
 small circle inside the cast by their neighbour to end facing up and
 down the set. The lines of four approach with 3 short open
 sidesteps and the three stamps.

1	2		1	3	4	2		3	1		2	4		3	1	2	4
3	4																
5	6	to				to					to						
7	8		7	5	6	8		5	7		8	6		5	7	8	6

- C. CASTS** : in reverse back to place, the new middles going between.
A. DIAGONALS : returning dancers to starting places.
D. ROUNDS : whole rounds clockwise.

Diagonals : the changes are.

1	2		6	2		6	5		6	5		2	5		2	1		2	1		
3	4		6	4		6	7		7	8		3	8		3	4		4	3		
5	6	to	5	1	to	2	1	to	1	2	spot	to	1	6	to	5	6	to	6	5	spot
7	8		7	3		4	3		4	3		4	7		6	7		7	3		

WHITE ROSE OF WELLINGTON

Source : White Rose of Wellington
 Music : Special Tune
 Implements : one stick (for hitting) and one handk held in the same hand
 Set : 12 dancers in two lines
 Step : double, single

CHORUS

Stick tapping : step on spot and hit sticks with opposite as below,

↑				→				↑	→			↑	→	↑		→		↑				→	↑	→	↑	→	↑	→	↑	→	
x	.	.	.	x	.	.	.	x	.	x	.	x	x	x	.	x	.	.	.	x	.	.	.	x	.	x	.	x	x	x	.
1	2	3	h	1	2	3	h	1	h	2	h	1	2	3	.	1	2	3	h	1	2	3	h	1	h	2	h	1	2	3	.

Double and single steps and stamps. Direction of hits as arrows. Chorus does not occur after each figure but as indicated.

FIGURES

1. Dance On & Alternate Cast

With double steps, swinging both arms, in single file, in reverse order No.1 at the back. Line comes up centre towards the music, alternately casts to right and left and go down outside, but making a narrow set, so that when set reversed, No.1 is at the top and set faces across to hit sticks.

2. Chorus - across the set with opposite

3. Corners Cross

Working in 4's and all stepping throughout : diagonals cross, 1st corner in 2 bars, 2nd corner cross, 1st back, 2nd back. Pass right shoulders each time. Each crossing takes 2 double steps. Hit sticks with person crossing on 1st beat of 2nd bar of crossing.

4. Turn the Set

All % turn to right, odds face down and evens face up. The lines cast to their right and odds move up (evens down) the outside of the set, when each dancer reaches the other end they % turn to their right and dance across the set at right angles to the original set. At the far end, when all are nearly in two lines across, the ends cast in to the other end. The odds are now in one line across the set, facing down, with No.1 at the left hand end.

Probably the path is that of a circle rather than two straights and a right angle turn. The circle would be just complete when the turn across the set starts.

5. Chorus - up and down set with opposite

6. Half Gip

Path like WF Ilmington. Dance into line with opposite, right shoulders on one double step, and turn towards opposite to face back to own place, hitting sticks on the first beat of the 2nd bar. Dance back to place on two double and turn in the face back. Repeat the other side and turns.

7. Three Tops

Working in sets of 6 : middles to the right and reels of 3 up and down the original direction of the set. End with the middles in the middle of their 3's not where they started and all face across 3 v 3.

8. Reels of Four

Working in lines of 4 across the original direction of the set : reels of 4.

9. Chorus - across the set in the 6's.

10. Back to Back

Working still in sets of 6 : back to back right shoulders and back left, then back to back left shoulders and fall into original place in lines across the set. Clash sticks at end points.

11. Inside Cast

No.1 and 12 lead their lines into inside cast through centre of lines from opposite ends, then cast out when reach other end back to where started this figure.

[12. Chorus would be appropriate here]

13. Circles

Working in 4's : circles of 4 right and left, turn in at half way, not holding or touching hands. Would prefer right hand star and circle right back.

14. Final Cast

Lines turn $\frac{1}{2}$ to right and dance off turning to their left at the end of the row into a large circle anti-clockwise. Then cast in to form two lines up and down the set (reverse of 3).

15. Ending

Cast from top, down outside and up middle, face across for $\frac{1}{2}$ a chorus at end.

ALTON BORDER MORRIS

- Source** : Alton Morris were first seen dancing at the Minden Rose Day of Dance on 27.6.92. The Alton Morris has gone from a men only side to a mixed one for the Border dances. A few of their dances reputedly owe something to a video of Silurian Morris. They have not been to a collected dance workshop and they have introduced useful changes to the dances.
- Policy** : Left foot start to movements and left arm waist swings. Calls, order, repeats of choruses, irregular as part of "style".

BRIMFIELD

- Set** : 8 dancers in two crossing lines facing in pairs, four with backs to the centre (men) and four at the ends facing in (women).
- Music** : "Jenny Lind"
- Sticking** : middles hold stick still in both hands in front in the "vulgar" position and the ends hit them alternately right to left, left to right, per bar, rather hard.
- ORDER** : Sticks, Hey, Sticks, Figure, several times.
- "Hey"** : Like Rogue Morris's version. The ends dance a figure eight across and back to place, while the inners just dance outwards and backwards to place.
Where "sticks" had to be reminded it was called "rest" or "lines".

FIGURES

1. "Set to the Right" - Open sidestep to right to meet the next person round so that dancers form a square, and back, open sidestep to the left to meet the next person in that direction to form a square, then back to partner.
2. "Arming" - Arm with partner right then left, stick held in free hand.
Women end in the middle.
3. "Swinging" - Link sticks to turn and free arms out to side, all the way round.
4. "Right hand star" - middle four star and the outsides join on to make it a double star.

Immediately followed by calling "Scatter" to the dancers or "This Time!" to the band, the music stopped and all dashed off in all directions at the end.

BROMSBERROW HEATH

- Set** : 6 dancers in single line, each with a long stick, facing in pairs, these are "partners".
- Music** : "British Grenadiers", should be the Leominster tune!
- Steps** : single steps.
- Sticking** : /x - x - / x x x - / three times then /x - x - / - - x -/, hit in alternate directions. In 8th bar a large low swing into clash.
- ORDER** : sticks, hey (reel of 6), sticks, figure.

FIGURES

1. Pairs dance on the spot 2 bars, then a left arm waist swing of partner, for 6 bars.
2. Left hand star only by the middle four anticlockwise, while the other two dance clockwise around the outside of the star.
3. Start all dance out to their left and turn the easy way to face across in two lines, approach and left arm waist swing partner.
4. Pairs back-to-back right shoulder first, then clash 4 times, and then repeat the other way.
5. Starts like figure 3, out to the left, and then point the sticks horizontally into the middle and dance whole rounds clockwise and then dance off with the sticks on their shoulders.

DONKEY RIDING

Set : 8 dancers in two lines, facing, with short sticks.
 Music : "Donkey Riding"
 Sticking : / x - x - / x x x - / right to left for 4 or 8 bars.

Comment : this was an arrangement using different formations. The turns to change patterns are away from the centre, 1, 3, 6 & 8 to left, anticlockwise and other clockwise etc.

ORDER

In two lines down the set, 4 v. 4.

Sticks for 4 bars and then dance a loop on own, around to the left.

Sticks for 8 bars.

Set cast down inside and up the outside, lines well apart and then approach.

Sticks for 4 bars and then ends cast out to face up and down and middles turn on spot to change the pattern and form a set 4 v. 4 across the set.

					2	8
	2	4	6	8	4	6
from	1	3	5	7	3	5
					1	7

In two lines across the set, 4 v. 4.

Sticks for 8 bars.

Right hand star in fours on the sides, and back with the left, changing the stick holding hand as necessary to keep the sticks up in the middle in both halves of the figure.

Sticks for 4 bars and change pattern to form a quadrille, the inverse of before, the ends going to the other end and the middles facing and moving out a little.

In a quadrille of 4 pairs.

	2	8		4	6
	4	6		8	2
from			to		
	3	5		7	1
	1	7		3	5

Sticks for 8 bars in the pairs.

Heads cross, sides cross, heads come back, sides come back, 2 bars each crossing.

Sticks for 4 bars, loop away from partner and face the same person again.

Sticks for 8 bars in the pairs.

Circular hey in 8 bars, keep going till back to starting place.

Sticks for 4 bars, loop away from partner into lines of 4 across the set.

	4	6		8	2
	8		2	4	6
from			to		
	7		1	3	5
	3	5		7	1

In two lines across the set, 4 v. 4.

Sticks for 8 bars with person being faced.

Left arm waist swing of new partner 4 bars, right arm waist swing 4 bars.

Sticks for 4 bars, cast from ends and approach to form two lines along sides

	8	2				
	4	6		2	4	6
from			to			
	3	5		1	3	5
	7	1				

In two lines along the set, 4 v. 4.

Sticks for 8 bars with original opposite in original places.

Inside cast up the middle from the bottom, going once round, go down outside wide and approach an end.

Inside cast from the bottom and dance off.

DILWYN

Set : set of 8, each with a short stick, starting in two lines.

Music : "Not for Joe"

Sticking : / x - x - / x x x - / four times, all right to left, feet still.

Chorus : First 8 bars not really touching sticks at all, then the next 8 bars hitting noisily. The dance starts and ends with the chorus.

FIGURES

1. **Cross Over** : The dancers go straight across, not sideways as elsewhere. They pause when along the centre line in a single file, dancing in the pattern 1 bar travel, 1 bar on spot etc. Face up when on other side, then repeat all to place. Repeat it all again.
2. **Stars** : Top 4 star while the other four dance round them, going along their own side first. Then the Bottom 4 star and the other four go round.
3. **Into Line** : All dance into a single file along the centre line. Then all face up, odds in front, then change places odds moving bak a little while evens overtake left shoulders to end in front, repeat odds overtake right shoulders to end in front etc 6 times in all, then move out to place. Movement introduced to provide a potential processional figure.
4. **Cross Over** : as 1.

THREE JOLLY SHEEPSKINS

Set : 6 dancers in two lines facing, three hats in a line along the centre line of the set, about 8 feet apart. Each dancer has a pair of handks.

Music : "Speed the Plough", played A, (AB)7.

Comment : The team did not attempt a Sheepskin Hey, in fact they did not know what it was, although their teaching source clearly had a confused idea of what it should have been, and they expressed an interest in learning it.

ORDER : Once to Yourself.

Evens hey round the hats. Nos 4 & 6 go below their hats before starting reeling, and No. 2 goes above. Nos. 2 & 6 make extra loop at end but No 4 does not as has further to travel.

Odds hey round the hats.

Evens dance off to their right or the left as they fancy, turn and dance back on the other side of the hats, between the hats and their partners, ending facing partners and with their backs to the hats.

Odds dance of to the left or right as they fancy, turn and dance back on the other side of the hats and end back to back with the hats and to their partners.

Evens dance off to the right or left and back to starting place.

Odds ditto.

Evens Hey as before.

Odds Hey.

Evens back-to-back both ways with opposites who stand still. They hesitate momentarily when in the line.

Odds back-to-back both ways.

Evens Hey as before.

Odds Hey.

Both files dance off past the band, turn and come back linked in pairs on

the even's side of the hats.

Dance on the spot, facing down, waving outside hands.

A sort of reel back and dance off, from the bottom, the pairs follow each other by dancing round each hat, working up towards the band, and then off. All sort of follow the same track, which is up the odd side of the hats with a loop by each pair separately around each hat in turn. The pairs twizzle as a pair occasionally as well.

UPTON ON SEVERN HANDK DANCE

Set : set of 6 dancers with handkerchiefs, in two lines facing.

Music : "Bonnets So Blue"

Whole Rounds - take the long way turning out into it. Arms down & up.
Back-to-Back - in four bars, push both hands forward, dance on spot for 4 bars with left, right, left, right arms up in turn, back to back the other way for 4 bars and dance on spot etc.
Three Top - middles to the right and then repeat middles to the left.
Hey on side - tops go between first, go round twice (?)
Change - turn on spot and roll turning to the right into a set rotated 90° to stop the angle drifting back to starting one.

2	4	6		2	4
			to	1	6
1	3	5		3	5

Then follow with repeats from the new formation : Back to back both ways, three top both ways, hey twice started from right hand end, rounds, turning out the long way, and end in a circle, facing out, feet apart, arms stretched up and angled out.

WHITE LADIES ASTON

Set : 8 dancers in two files.

Music : "Buttercups & Daisies", "Lord of the Dance" and "Not for Joe"

Sticking : / x - x - / 4 bars or 8 bars.

The chorus choice and place in the order not too fixed and as below some usually suppressed.

CHORUS 1 - dance started with chorus.

Half Hey on the sides : progressive from the top, not a complete change ends.
 but 1 to 4, 2 to 3, 3 to 1 and 4 to 2.

Sticks with partners for 4 bars.

Half Hey on the sides back : in reverse, progressive from the bottom.

Sticks with partners for 4 bars.

CHORUS 2

3 bars sticking on the spot.

FIGURES

CHORUS 1.

1. Hey in linked pairs, start at top, progressively, sticks at half way and end, second half starts from the top position of the set also.
2. Procession Down, top pair down and back, top two pairs, top three pairs etc, accumulating, no sticking by anyone. Only go down far enough to form a line of four with the next pair below.

CHORUS 2.

3. Top four star right and left, transferring the stick to the inside hand for each half, so that the sticks are up together in the middle. During this star the bottom four stick with their partners.
4. Bottom four star and the rest stick etc.

CHORUS 1.

5. Procession Up, as 2, but in reverse.

CHORUS 2.

6. Cross Over - pass by the right shoulders, turn, then approach and stick.
7. Cross Back - right shoulders etc and stick.

CHORUS 1.

8. EXIT : Clash and off in pairs.

HOOK EAGLES MORRIS

This is Border style side based in Hook which is raising funds for the local St John's Church Development Fund by visiting each pub in the village three times this summer. It is essentially some Yateley men plus locals with a melodion and tuba. Seen at The Raven, Hook, Hants, on 19.6.92 and the Crooked Billet, on 26.6.92. Each occasion they performed the dances in the same order. They used a crib sheet. In general they used single stepping with the back and the forward kick of the Bedlams.

DILWYN

Set : 8 dancers in two lines.
Music : "Not For Joe"

Order : sticks, cross-over-&-back twice, sticks, star in fours, sing, sticks, cross-over-&-back twice, sticks & end.

Sticks : / x - x - / x x x -// four times. The first time through the tapping was very quiet, then in the repeat it was noisy and vigorous.

The dance is rather as published but the cross over is more of a dash across to ordinary hopsteps than a sideways chassez. They went about as far as possible in two bars, turned to face up and danced single step on the spot, then repeated to as far the other side. At the end of the second cross-over-&-back they had to approach some distance for the next sticking. An extra feature is a stopping to sing a verse or two half way through the dance. The words were similar to Shropshire Bedlams "Not For Joe", something like,

My friend Billy, had a 10 ft willy, & he showed it to the girl next door,
She thought it was a snake & hit it with a rake & now its only 5 ft 4.
Toora roora li doh, Toora roora li doh,
Toora roora li doh, Played on the old banjo.

NOT FOR JOE

Set : 6 dancers in one line. This is the Alton Morris' dance.
Music : special tune used.
Sticks : differed from Alton in that last hit was done with a long circular swing round in front.

Rhythm : x - x - /x x x - //3 times then x - x - / - - x -//.

Keep alternating directions so that second repeat is reverse of first time through.

Order : Sticks, Reel of 6, sticks, figure.

FIGURES

1. Pairs dance on the spot facing for 4 bars, then left arm waist swing.
2. Middle four star the same direction throughout while outer two dance whole rounds clockwise around them.

3. Pairs back-to-back and stick 4 times, and repeat the other shoulder.
4. All dance off to their left, turn to their left to face back, now in two lines facing across, approach and left arm waist swing.
5. Finish with a complete reel of 6 and then off at the top into rounds and dance off from the end nearest the music.

LIVELY JIG

Adapted from the handkerchief dance version taught to Yateley by Ilmington.

- Set** : 4 dancers with two medium length sticks each.
Music : as collected.
Arms : both arms swinging alternately throughout the dance whether clashing or not.
Order : As the handkerchief dance. Rounds, half-gyps, met-&-clap, rounds, back-to-backs, met-&-clap, rounds & off.

Figures

1. In anticlockwise rounds the dancers hit both own sticks together twice per bar while stepping round, sticks moving one up and the other down alternately.
2. No sticking in back-to-back etc but when approaching to clash in met-&-clap hit both own and then right stick with opposite and repeat clashing, both then left sticks. No sticking while retiring.
3. The half-gyps and back-to-back were danced first corner first half, second corner first half, first corner second half, etc

BRIMFIELD

- Music** : "Captain Pugwash"
Dance : Dance almost as published.
Order : sticks, Ho Figure 8, sticks, pairs swing with left then right elbow grip, sticks, reel of four and dancers change places in their pairs, sticks, left and right hand star for four, sticks, Ho Figure 8, sticks and immediately repeat sticks accelerating the music.

WHITE LADIES ASTON

Dance much as published but with detailed differences. Used to end first half of show.

- Set** : 8 dancers in two lines.
Music : special tune (or Sig Ship?)
Sticks : two hits to the bar.
Order : chorus, hey in pairs (taking twice normal length), chorus, star both ways for top four and bottom sticks, then repeat by bottoms, chorus, cross over and clash, cross back and clash, chorus, processional down in pairs, chorus, processional up, chorus, left elbow swing and stick, right elbow swing and stick, chorus, whole round ending by turning out and jumping into the middle.

Chorus : Half Reels of 4 danced as progressive ones started by the original top couple from which ever end they are. The first passing by the top pair is by the right shoulder. The rest start by facing these tops. It is not symmetrical. Pair 1 end at the bottom, pair 2 start going up and end in 3rd place, the 3rd and 4th pairs reel up and end in the 1st and 2nd places respectively, ie they do not reverse in order as one might expect.

Figures

1. In the processional down, each pair dance in turn dance down to just between the next pair and retire back to place, but when in place they then stick tap with their opposite to the end of the phrase so that it builds up with first the top pair, then the top two pairs and finally the top 3 pairs etc.
2. There was an additional figure of top two pairs waist swing while bottom two pairs step facing (not sticking on this occasion) and a repeat in reverse, with the bottom pairs waist swinging. This was a mistake as at the Crooked Billet they did a star instead of the swing.
3. Ended dance with whole rounds clockwise and dance off.

WHAT A LOVELY DAY

Set : 8 dancers in two rows each with a stick.

Order : Sticking, Reels of four on the sides, Sticking, Figure.

Step : single step

Start : All face up. No 1 starts by stamping alternate feet in the first bar, then the other dancers deliberately notice and join in, in turn one every bar, till all are doing it by end of phrase, then all break into single stepping on the spot facing up for a full phrase. Turn in at the end to face across the set.

Sticking : x x x x / x x x - / x - x - / x x x - // going alternately right to left and left to right, so that first hits in bars 3 and 4 are left to right. First the evens hold their sticks in the "vulgar" position and the odds hit, then the reverse in the repeat.

Figures

1. Cross Over passing left shoulders, turn to the left to face back, and left arm waist swing with their opposite to end in starting place.
2. Whole rounds clockwise and dance phrase out on the spot in place.
3. Stars in 4's, the first half with the sticks upright together in the centre, knuckles touching, and coming back with the left hands in a Texas star, holding the in-front neighbour's wrist.
4. As 1.
5. As 2.
6. As 2 but at the end turn outwards to the left to face the centre and spring in for an all-in.

During the sticking after fig 4. sing,

"What a lovely day, what a lovely day, lovely lovely, what a lovely day."

During the sticking after fig 5. sing,

"What a boring song, what a boring song, boring boring, what a boring song."

or "what a lovely" dragged out instead of "lovely, lovely"

FANNY FRAIL

Set : set of 8 each with short stick

Music : collected tune, ends on "Fanny Frail"

Step : / 1 h 2 h / 1 2 3 h / like Bedlams.

Sticks : left diagonal twice same direction, opposite twice same direction, opposite twice alternate directions, opposite twice same direction. Repeat other diagonal. Repeat all.

Order : Face Up and dance on spot, turning out to face across, face across, turn down and out to face across, sticks, cross over and waist swing, cross back and waist swing, sticks, cast out from top and ewaist swing when reversed, cast out from the bottom and waist swing when in place, sticks then singing,

"Fanny Frail if fair and handsome, Fanny Frail is my ideal,
Fanny Frail is a pretty little thing, but Sally is the one for me,
Sally is the one I fancy, Sally is the one for me,
Fanny's all right on a saturday night, but Sally is the one for me."

Turn long way into rounds singing and waving stick overhead,

"Farewell, Farewell, Farewell my Fanny Frail,....."

CLICK GOES THE SHEARS

Set : 6 dancers in two lines each with a short stick.

Music : music as title

Chorus : Hit opposite's stick twice right to left, then the diagonal to the right twice left to right, the diagonal to the left twice right to left, and the opposite once left to right. Repeat the opposite way round, start striking the opposite twice left to right, the diagonal to the left twice etc. When the end men have no diagonal to strike they can hit the ground with the tips of their stick to the side - spontaneous action? With a clash to start dance a loop round to the left to face across again. Repeat all.

Figures

1. Start - Face up for once to self and dance a whole phrase with single step on the spot, ending facing across by turning the easy way.
2. "Corners" - First corners cross in two bars passing right shoulders, then the second and then the third, all dance two bars on the spot facing across. Repeat to place.
3. "Stars" in 3's, first half with the sticks up and parallel in the centre, turn in and back with Texas star wrist grip. Middles go to the star to their right to start.
4. Three Tops as in Upton-on-Severn, here called "Tails" or "Hey" and done twice.
5. as 2.
6. Easy way into whole rounds clockwise, ending with an outward turn to the left and making a spring into the centre for all-in.

RED STAG'S MORRIS

Source : Red Stag's New Forest Tour, May Bank Holiday 1992.

"GOOSE GREEN"

Derived from "Monkey" - a "dance of one musician versus 6 dancers".

Set : 6 dancers in two lines.

Stick : Short sticks, hit right to left, twice to a bar, with hopstep.

Chorus : An apology for a hey. Top pair cast down the middle of the set and turn out at the bottom to face across, 2 bars, rest move up a place, and all clash rest of phase, 2 bars. Repeated by the other two pairs. Then all face across and hit sticks for a full 4 bars.

FIGURES

1. Half Rounds : turn out into each half, and stick with opposite second half of each 8 bar phrase.
2. Set casts out and down to reverse set and sticks and then casts out and up to place and stick.
3. Half Rounds.
4. Double Cast : all face up and put inside arms around opposite's waist and dance a cast to left and up the middle to place, ending dance all up.

"BRIMFIELD"

Include a clashing hey : rhythm / x - x - / x x x - /, start with middles facing and only they clashing and pass by to stick with ends.

"THE WEOBLEY BEER MAT DANCE"

Set : 8 dancers in two lines.

Stick : Short sticks, all clashes right to left,

x - x - /x x x - /x - x - /x x x - /x x x - /x x x - /x x x x /x x x - //

ORDER

Sticks

Whole Reels of Four on the sides.

Sticks

Double Hey, linked with opposite.

Sticks

Circular Hey, starting along the sides, ends to the middle not across.

Sticks

Lichfield Hey, 16 bars long.

Sticks and end with sticks up in the air.

"THE PRISONER"

- Set** : 6 dancers in one line, > < > < > <, to start.
- Sticks** : Long sticks. Hit once per bar, tips, butts, tips, butts, all pushed, while double (side) stepping and turning the body a little into the hit (like Paradise Islanders)
- Step** : Skipsteps.
- Chorus** : 4 bars in pairs as once to self. Middle four turn to face in pairs, . > < > < . , but actually the pairs move away from each other as they turn ready for the end on the figure, and they stick for 4 bars. The ends cast to their left, going clockwise a quarter round the outside, to meet in the centre, at first facing across at right angles to other 4, for the second two bars, and quickly move, going round clockwise, into line of 6 in the centre by the end as other dancers do not turn. Repeat twice more, till set reversed.

1 2 3 4 5 6 to 2 3 6 1 4 5 to 3 6 5 2 1 4 to 6 5 4 3 2 1

FIGURES

1. All face to their left, dance out at right angles to the line of 6, turn to face back, approach and waist swing opposite to end in line of 6.
2. Set in two halves of 3, face to middle, > > > < < <, and dance past the other 3, passing right shoulders, turn in and dance back to place.
3. Whole Reel of 6.
4. Dance off, clockwise rounds 2 times round and then off in a single file.

"MORNING GLORY"

Made up on the tour, following an old Red Stag's tradition.

- Set** : 6 dancers in a line > < > < > <.
- Sticks** : hit tips / x - x - / x x x - / one or four times, with hopsteps.
- Order** : The following sequence is repeated with different figures.
1. "Sticks" along set four times.
 2. Sticks along the set once. "No.2" - bottom three face up, top three face down, and moving a little to their right form two lines of three facing, sticks across twice.
 3. A FIGURE.
 4. Sticks across the set once. "No.1" inverse of "No.2" into line of 6, sticks along the set twice.
 5. "No.3" is a Whole Reel of 6.

FIGURES

- A. Cross over with opposite, passing left shoulders and turning left to face back, and dance on spot. Cross back and dance on the spot.
- B. "J-Loops" - lines start by a back-to-back into line, passing right shoulders first and falling back into line left shoulders with opposite. Hold momentarily. Carry on round opposite, still facing across and therefore face-to-face, to end in line right shoulders with opposite, carry on to cross over to opposite's place and turn to left to face back. Repeat in same manner to place.
- C. Straight forward cross-over with opposite, passing left shoulders, turn and approach again and left arm waist swing. Sticks with opposite 4 times.
- D. Exit - first performance they left coming out of end of the reel of 6, second performance they did the sticks four times along the set.

"FIVE HANDED DANCE"

Entry : In a line of 5.

Chorus : Four stand in square, two facing two, and hit sticks.

Bars 1-2 : Hit ground with tips of sticks 4 times.

Bars 3-4 : Hit opposite tips, low down, 4 times.

Bars 5-6 : Hit opposite tips, high up, 4 times.

Bars 7-8 : All dance a loop clockwise to the right, and go into whole rounds. The 5th dancer is at the bottom and joins in.

Bars ? : All dance clockwise rounds and one of the others drops out.

Figures : Various figures for 4 and the 5th dancer moves around (or even through the set) often doing a Bampton Fool's Jig like stick passing under their own thighs.

"BEETHOVEN"

Set : Set of 6 in one line, > < > < > <.

Music : The Euro anthem, gradually speeded up.

Dance is based on Broomsbarrow Heath

A : Walk a reel of six, stop and bow to one facing at half way.

B : Caper and clash sticks with one facing at end of reel. Start hitting right to left, left to right, two hits to a bar.

In the repeats speed up. The bow degenerates into a quick nod!

"FAR FROM HOME"

Set : Three dancers.

Music : No music, sang the words, leader the verses, all the chorus.

Step : Double step, and leading arm only up once per bar.

Dance : Alternate half rounds (turn out at half way) and reel of 3. Each dancer in turn starts reel by going between the other two. End on rounds and face in, legs apart and arms up and apart.

"NOT FOR JOE"— Ending Dance

Set : All the available dancers in two lines, sub-divided into groups of four along the sides as for a four hand reel.

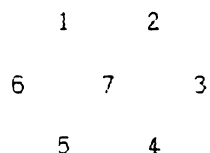
Sticks : Before each figure, along sets of four stick, hopstep and hitting stick tips right to left and left to right each bar.

FIGURES

1. Reels of four.
2. Waist swing of opposite, right arm round waist only, one way, stick in left hand.
3. Stars in the groups of four.
4. Reels of four.
5. Cross and Turn - all go to their left and turn to their right to face back, clash as they pass in the middle, repeat to place.
6. Whole hey along the side of the full set, however long it takes, and come off the columns when reach the top again. Dancers did cross from one column to the other at the bottom of the set and came up on the other side. Off into circle waving stick in arm and finally end with an all-in.

"BLAKE'S SEVEN"

Set : Seven dancers, six arranged in a circle (hexagon) with the 7th in the middle.



Chorus : Sticks - hit (push) tips right to left, hit (push) butts left to right, while slightly turned to the left with hopsteps, 2 bars, then all again while slightly turned to the right, 2 bars.
Repeat all again, 4 bars.
End with middle row (6,7&3) turn to face the other way and repeat all.

Sticking order :

Bars 1-2	7&1, 3&2, 5&6 or 5&4.
Bars 3-4	7&2, 6&1, 4&3 or 5&4.
Bars 5-6	as bars 1-2.
Bars 7-8	as bars 3-4.
Bars 9-10	7&4, 6&5, 2&3 or 1&2.
Bars 11-12	7&6, 3&4, 1&5 or 1&2.
Bars 13-14	as bars 9-10.
Bars 15-16	as bars 11-12.

Figures

1. Diagonal reels - 1,7&4, then 2,7&5. The pairs on the sides swing.
2. ?
3. Half Reels - Diagonals cross in turn while the centre threads a path backwards and forwards with them, start Nos 7,6&3, but No.7 does not loop back but joins in with next diagonal round etc. End with clockwise rounds for 1-6 around No.7 to get back to starting place.
4. Lines Through - dancers move into two lines

6 7 3 facing down *

5 1 2 4 facing up *

- then the lines of three and four dance past the other,

5 1 2 4 facing down *

6 7 3 facing down *

- then the middle two of the line of four dance through,

5 4

6 7 3

1 2

I dont believe that this is correct but it is consistent with my notes and is the only way that preserves something of the original position order, ie it leaves the set reversed.

R L Dommett © 1992

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TYLER'S MEN

Source : Windsor Morris Tour 20.6.92. Notations recorded on audio tape.
Team : Male Border style side from up the Thames valley.

BROMSBERROW HEATH

Set : 6 men in single line, facing in pairs, single long stick.
Music : "Cock O'the North", played AAB.
Sticking : / x - x - / for 8 bars.

The dance is alternate sticking and walked 16 bar whole reels of 6, ending the dance on the sticking. The music gradually gets faster, primarily at the start of each stick tapping.

DWILYN

Set : 6 men, two lines, short sticks.
Music : "Not for Joe" tune.

Start with sticking chorus and end with a dance off.

CHORUS :

First 8 bars - stick tap, hardly touching. Then a call from the leader, usually some Japanese word that day, starting with "Nintendo!", and 8 bars of hard and noisy bashing, / x - x - / x x x - / four times. All done tips right to left.

FIGURES

1. Cross Over and Back, repeated, facing up throughout. Used grapevine step for the crossing in the first half and then single step on the spot for the second half, return and repeat all.
2. Star in three's and middles swap circles at half way.
3. Rounds
4. Cross Over as 1.
5. "Double Cast" = single cast and dance off instead of back up middle etc.

MUCH WENLOCK

Set : 6 men, two lines, short sticks.
Music : "Yankee Doodle" at quite a brisk pace.
Sticks : / x - x - / x x x - / four times.

ORDER :

Sticks, half cross-over and swing, sticks, half cross-over and swing, sticks, cast from the top, sticks, half cross-over and swing, sticks, half cross-over and swing, sticks, "Double-Cast" and all dance off.

PRIVATE X or FATHER'S EGGS

I could not tell which it was!

Set : 6 men, two lines, single short sticks
Music : "Brighton Camp" played rather fast.
Sticking : A joke version. The odds pass their sticks to the evens who then clash the two together, the evens then pass both back to the odds who hit the two together, repeat the two clashes, handing evens stick back at end.
Step : Fastish run.

ORDER

Once to Yourself

Cross over and back twice, 8 bars, 2 bars each way, moving forwards.

Sticks

Tops Down : short processional down. Started by top pair, go down 2 bars, turn and come up, turn and top two pairs go down, etc accumulating till all four active, 16 bars.

Sticks

Bottoms Up : inverse of Tops Down.

Sticks

Cast two at a time : Top pair go down the outside to bottom place while rest move up one place with a sidestep, in two bars. All do this in turn.

Sticks

Cast, other way?

Sticks

Cross over and back twice as before.

Sticks

Whole Rounds and back, rounds and dance off.

UPTON ON SEVERN STICK DANCE

Set : 6 men, two lines, single long sticks.
Music : "British Grenadiers"
Sticking : stick tap tips and butts alternately for 8 bars.

Usual Figures : start rounds at beginning and end with a forward and back movement before going round. Include Three Top with middles to the right and to the left starts. Ended dance on a stick tapping!

I need a contact to follow them up!

THE SHROPSHIRE BEDLAMs & MARTHA RHODEN'S TUPPENY DISH

Churning Butter

SH:S



Cocking the Chafer

JK:S



The Tun Dish

JK:S



Musical score for 'Four Lane End' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The music is a traditional English folk tune. A bracket under the fourth staff indicates a repeat of the last bar three times.

Last time play
this bar 3 times

Threepenny Ha'penny Treacle

JK:S

Musical score for 'Threepenny Ha'penny Treacle' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The music is a traditional English folk tune.

Half a Farthing Candle

Trad. arr. JK:S

Musical score for 'Half a Farthing Candle' in G major (one sharp) and 4/4 time. The score consists of three staves of music. The melody is written on the first staff, and the accompaniment is on the second and third staves. The music is a traditional English folk tune.



Waterddy Lane

JK:S



The Green and Yellow Handkerchief Dance

Trad. arr. JK:S





The Evening Star -or- Martha's Comet

SH:S



Albert Farmer's Polka (Hindley Circle Dance)

Trad. arr. JK:S





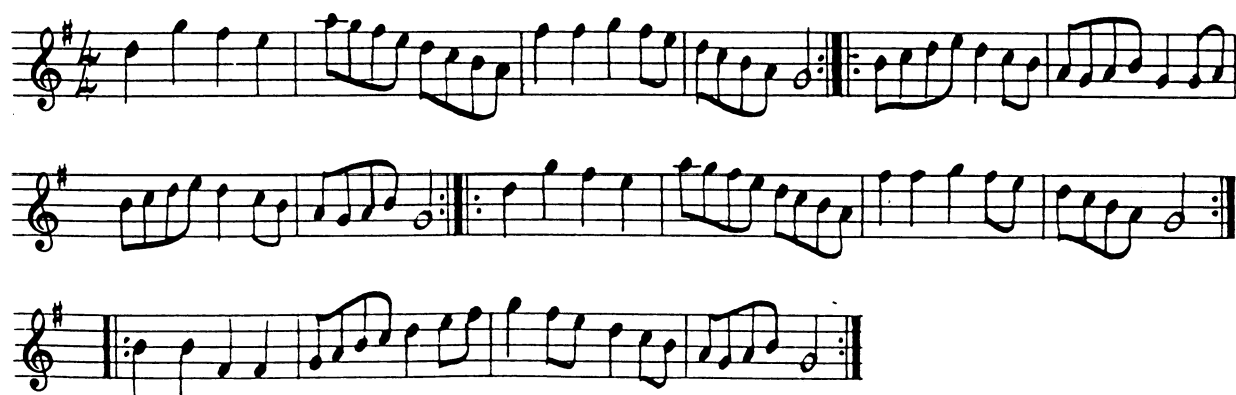
Three Hand Reel

Trad. arr. JK:S



Bluff King Hal

Trad. arr. JK:S



JOHN LOCKE

Mad Moll of the Cheshire Hunts



Hunting the Squirrel



Greensleeves



Sheepskins



Speed the Plough



The Staffordshire Hornpipe



The Blue Eyed Stranger



Boyne Water



Getting Upstairs I Never Did See



Trip to the Cottage

Variant



Sheepskins



"Noted from a phonographic record taken by Mrs. Leather. Locke told her this was Sheepskins but he gave me the other tune by that name."

John Locke's Polka



Not in Sharp's manuscripts. This tune is on an unmarked cylinder in Cecil Sharp House, thought to be by John Locke. It also contains 2 verses of "I wish, I wish". The recording is included on Ashley Hutchings' LP "Rattlebone and Ploughjack".

JAMES LOCK

The Blue Eyed Stranger



Greensleeves



Three Jolly Sheepskins



Used to play this at Albrighton where party would dance it any length of time with three hats on the ground. The first who touched a hat had to forfeit. Women danced as well as men.

The Morning Star



"Dad played this". His father was a left-handed fiddler but strung his fiddle in the usual manner.

Bonnets So Blue



Mad Moll and the Cheshire Hounds



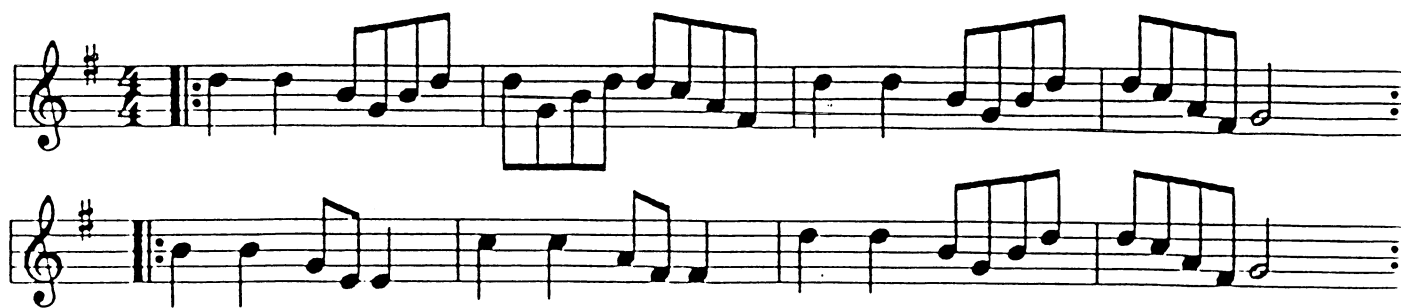


Tarentella



BEAU KNOT

Cochon Chine



Hook Eagle Morris Men



Squire:
Richard Walton 01252 - 875511

Bagman:
John Ellis 01256 - 768740

Lizzie Hall

Source:
Devised by Richard Walton of Hook Eagle
Morris Men.

Tune:
Salmon Tails

Formation:
Normal set of 6 or 8.
Short sticks.

Step:
Single step throughout.

Sequence:
Each figure consists of:
- foot up or foot down
- sticking
- first half of figure
- sticking
- half hey
- sticking
- second half of figure
- sticking

Dance finishes with a final foot up and
sticking.

Figures are:
Waistarounds
Cross over
Stars
Rounds

Sticking:
FFF-FFF-FFF-FFF-
Forehand taps for 8 steps, each FFF-
corresponding to two steps (LhRh).

Foot up / Foot down

Each sequence starts with a foot up or
foot down for 8 steps, depending on which
end No. 1 is currently: if at top of set then
foot up, if at bottom then foot down. All
dance 4 steps up (or down) turning out on
step 4, and then dance 4 steps back to
place, turning in to face partner on the 8th.

Half hey:

Half hey on the side - 8 steps. For 6:
middles start by passing right shoulders
with original 1&2. For 8: middles turn out.

Waistarounds:

Straight into 8 steps waistarounds, and
ending up in opposite position.

Crossover:

First half: 4 steps across passing right
shoulders, turn to right to face in on step
5, step 6 on the spot, in to opposite's set
position on step 7, step 8 on the spot.
Second half: same but cross passing left
shoulders, and turn to left.

Stars:

First half: Right hand stars for 8 steps
(middles go to the right) and back to place.
Second half: Left hand stars (middles go
to the left).

Rounds:

Turn out into clockwise half rounds, 8
steps.

Hay on Wye

Source:
Roy Dommert workshop. Alton

Tune:
Redesdale Hornpipe

Formation:
Set of 8 in two rows of 4.
2 short sticks each.

Step:
Single step for figures.
Stand for chorus.

Sequence:

Foot up
Chorus
Swap diagonals
Chorus
Inside out
Chorus
Back to back
Chorus
Inside out
Chorus
Swap diagonals
Chorus
Rounds and finish

Foot up:

8 steps on the spot, facing up, then turn
out and down on the hop of step 8 to do 8
steps facing down, turning in to face
partner on last 2 steps.

Chorus:

Sticking with partner:
RR LL RR LL RR LL RLR-
Repeat.

Swap Diagonals:

Always pass right shoulders:
1 and 3 change places with 6 and 8, two
steps.

2 4 6 8 becomes 2 4 1 3
1 3 5 7 becomes 6 8 5 7

2 and 4 change places with 5 and 7, on
two steps

2 4 1 3 becomes 5 7 1 3
6 8 5 7 becomes 6 8 2 4

Middles change places on the spot:
5 7 1 3 becomes 5 8 2 3
6 8 2 4 becomes 6 7 1 4

Two steps on the spot, for middles to turn
back to face in.

Repeat, so all end up opposite original
position:

5 8 2 3 → 5 8 6 7 → 1 4 6 7
6 7 1 4 2 3 1 4 2 3 5 8

→ 1 3 5 7
2 4 6 8

Inside out:

Middles dance out between ends (3&4
between 1&2, 5&6 between 7&8), and
dance most of a figure 8 around the end
two (4&5 go through their gaps before
3&6), and take 12 steps to dance round
and finish in a line with the ends, thus:

2 4 6 8
1 3 5 7

becomes

4 6
2 8
1 7
3 5

...while ends keep stepping on the spot
facing front. As the middles get to position
to form wide set at right angles to original
position, on step 12, all turn to face new
partner. Then all do 2 steps on the spot in
wide set, 2 steps in to form set at 90° to
original position.

Back to back:

Side nearest music do Right shoulder
back to back round other side, who keep
stepping on the spot: 1 step to surge
across, 2 to get round partner and into line
with the other side, 1 on the spot, 4 back
to place.
Repeat, with other side moving and side
nearest music on the spot.

Rounds:

Turn the long way into clockwise rounds.
All jump into middle to finish.

SOME DANCES FOR A BORDER MORRIS WORKSHOP

compiled
by
ROY DOMMETT

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BORDER MORRIS WORKSHOP

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THE VALIANT SOLDIER or UNCLE NED

Source : a Border Morris side, The Paradise Islanders based near Redditch, Worcestershire, use this dance to end their local mummer's play. The play was called "The Valiant Soldier" when I saw it many years ago, the tune is called "Uncle Ned".

Music : "Yankee Doodle" does well.

Sticks : each dancer has a short stick. The sticking is done hitting tips at head level, moving right to left but more forward than across the body, the stick at a slant, and with the body turned a little to the left.

Set : four dancers, facing across set towards opposite.

2 4

m

1 3

A1 1-4 : face opposite and hit sticks eight times, while single stepping on the spot.

5-8 : dance forward to pass right shoulders and turn a quarter to the right to go into a Reel of Four along the centre line of the set,

B1 1-4 : continue the Reel of Four to end facing along the centre line,

m 1> <2 3> <4

5-8 : clash opposite in this new position, eight times, as in A 1-4.

A2/B2 : pairs link right arms, being careful not to jam the sticks into each other, and swing round twice or so, then release and dance off to their opposite's side and turn and face back. Approach and swing right again, then release and move back to starting position.

Repeat entire sequence a few times.

THE CIRCLE DANCE

Source : Paradise Islanders, a Border side from Redditch, Worcs, as taught at their 10th anniversary instructional in February 1990 at Stoke Works near Bromsgrove.

Sticks : short sticks

Music : Three Hand Reel tune.

Set : four dancers, two with a stick each and two with tambourines.

All the figures are repeated but the second time is in reverse order.

O2YS Close in, turn outwards and make a circle of it.

A1 1-8 Spiral out to the right and dance round clockwise to original places.

B1 1-4 The middles with the sticks stay in original places and step and clash across the set. The tambourineers dance all the way round the outside clockwise to end in their place. The tambourines are played and the sticks are hit from right to left with the rhythm / x - x - / x x x - /.

5-8 Opposites back-to-back, tambourineers followed by the stick men, timing is essential, each crossing takes only one bar. Bar 5 instruments cross going into it straightaway and crossing as quickly as possible, bar 6 hitters cross, bar 7 instruments back etc keeping it flowing.

A2 1-8 Rounds as in A1, keep going.

B2 1-4 Clash and Circling as B1.

5-8 Reel of Four along the centre line of the set. Stick hitters cross passing by the right shoulder, turning to their left into a reel with the person on their left. The stick hitters break out first and the instrumentalists follow them into the rounds.

A3 1-8 as A2.

B3 1-4 Clash and Circling as B1.

5-8 Dance four steps moving slowly outwards and backwards, then all cross over simultaneously in a rush on two steps, all passing right shoulders in the centre, then all turn in and back out to opposite's place on the last two steps.

A4 1-8 as A2.

B4 1-4 Clash and Circling as B1.

5-8 All cross back as in B3.

A5 1-8 as A2.

B5 1-4 Clash and Circling as B1.

5-8 Reel of Four along the centre line as B2.

A6 1-8 as A2.

B6 1-4 Clash and Circling as B1.

5-8 Opposites back-to-back as B1.

A7 1-8 as A2.

B7 1-4 Sticks clash for all the eight bars, 16 hits, while tambourineers circle round the outside twice, and all all-in on the 16th.

SHOT GUN WEDDING

Source : Mary Rose Street Dancers at Sidmouth, from video made locally.
 Steps : Mary Rose sequence, two doubles, two stephops and a double.
 Hands : long ribbons tied to wrist bell strap.
 Set : five dancers arranged 3 v 2 with the leader in the centre of the 3.

```

      5      L      1
              m
      4      2
  
```

Once to Yourself - stamp right foot on the strong beats, hands on hips.

CHORUS

Dance into one line on a double step, 5 4 L 2 1 and turn to face neighbour, leaving top free, 5> <4 L> <2 1, who dances to the bottom of the line and joins it, travelling on a single double step. The pairs start a clap and turn sequence. Each pair claps both hands on own thighs and then rights with the other (r+r), clap both thighs again and clap lefts (l+l). As doing this, all dancers are turning clockwise onto two stephops to face the other way to clap with person behind them, so that the left hand clap is done as turned away. As the dancer at the top turns to face up and be neutral they peel off down the "even" side of the set to the bottom, taking one bar, and join the line facing up the set. The sequence ends when No 1 has reached the top again and is neutral for a bar, turning on the spot. Fall out backwards to place in the last bar of 8.

FIGURE ONE

Clockwise circles of three, each taking two bars, the leader first with 5&4, then 4&2, finally 2&1, then all dance into the centre and back to place.

FIGURE TWO

Clockwise rounds for all. Each come in to centre, one bar, raises right arm nearly vertically and turns $\frac{1}{2}$ on spot to face round clockwise in one bar, go round set for two bars, with arms into the centre, then all peel off to left and make a very large loop anti-clockwise for three bars, and back out to own place on the last bar.

FIGURE THREE

Join hands, all except between 5&4, and form a U shape with No 1's back to the music,

```

      5      L
              1      m
      4      2
  
```

The dancers do "arches" twice in eight bars. Nos 4&5 lead under the arches between 2&1 and 1&L respectively and cast back to place, pulling 2&L through after them. No.1 does not rotate. Do one more going half way & turning No 1 so that all facing in with hands crossed. End in a tight bunch, as below.

EXIT

L 3 With the set as shown, 1 leads off up through the centre, 3&4
 1 cast back to the bottom, and as filmed, L&2 come up behind No. 1.
 2 4 At a workshop it was found that the star could circle clock with
 double steps before breaking off. Apparently end still mutating.

ROYAL GEORGE THREE HANDED STICK DANCE or HELLO AUNTIE MAUREEN

Source : Filmed at Waterloooville Festival and at Sidmouth. The detail has been developed over the years. There is a problem in describing the dance.

Music : "The King of the Fairies".

Stick : each has one medium length stick.

Steps : usual Royal George sequence of three stephops and two running steps or "rushes".

Set : three dancers in a circle facing in.

Some terminology :

Hold : hold the stick with both hands on the butt, in front of the groin, with the stick pointing forward and slanting up at 20° to 40°.

Gesture: an upward rotation of the stick from in front of the legs up to the hold position. Can also be just a small rotation.

Posture: during a hold the dancer can stand feet apart, legs bent with knees forward and leaning back a little. Amount of posture varies with the individual.

ONCE TO SELF - stand close together, shoulder to shoulder facing in, with the three sticks vertical and together in the centre.

ROUNDS - back out and clash on the first beat, turning clockwise into clockwise rounds. Go round twice, taking eight bars in all. Twirl the stick over head, clockwise looking up, on the hops, and lower onto right shoulder for the rushes. Turn out to the left on the last 2 bars and face in making a gesture.

BATTER - No 1 adopts the posture and hold and the other two strike down on the tip of the stick alternately, seven hits in all. They all then dance a small circle clockwise on their own with two stephops, twirling overhead, and face in with a gesture. This is then repeated with the other striker leading.

STAR - form a three handed right hand star by resting the wrist of the arm holding the stick on the forearm of the person in front so that the sticks are vertical. Go round for one step sequence, two bars, turn out to left in a small circle clockwise, two bars, carry on with a right hand star, and turn out again, two bars, and face in and gesture.

BATTER - No 2 is hit.

HEY - Reel of Three twice/three through. 1

On one performance this was not a reel

but dancing round in a circle with two 2

of them working as a pair around the other. 3

BATTER - No 3 is hit.

ROUNDS - as before but in reverse direction, anti-clockwise.

BATTER - strikes passed round, each in turn hits their right hand neighbour's stick so the hit goes round anti-clockwise. In the repeat hit the other neighbour so that the hit goes clockwise.

EXIT - instead of the last small circle, the dancers move off towards the crowd, turn to face the centre and posture and gesture.

REJJIES REEL

Source : film of Rogue Morris of Oxford in Old Windsor during a Windsor Morris tour. Title short for Rogue's Emergency Jig". Rogue Morris are a women's side that have found a satisfactory solution to the problem of a Border costume for women. A tee-shirt and matching colour tights, and a skirt covered with rag strips.

Step : skip.

Set : four dancers in a square, two facing two. Could be eight in two sest of four.

Sticks : short, usually carried on right shoulder when not in use. All clashes are right to left. A handkerchief is carried in the free hand and waved in the figures only as indicated.

CHORUS - before each figure.

While skipping, hit opposite low twice, neighbours high twice, on the strong beats, repeated four times in all. The handk in the left hand hangs down during the clashing.

FIGURES

1. All face up, cast from the top and into a compete Reel of Four across the set, the tops passing right shoulder for the first passing, and back to place in eight bars. The last passing may be abbreviated to get to place in time. The handk is swung with the arm every bar.

2. All face centre, dance to middle, one bar, and back, one bar, and then cross over on the diagonal passing right shoulders in the middle simultaneously, one bar, and turn having passed and retire backwards to opposite diagonal place, one bar. Repeat to place, passing same shoulders. The handk is waved or flourished at the start of every second bar.

3. Dance around the square clockwise. Move one place at a time, in one bar, and stand still for a bar for stick clashing, each hitting their left hand neighbour once in turn, the hit going round clockwise in one bar. The hitting is always started by the original No 1 where ever they are.

4. Diagonals cross in sequence, one bar each and two altogether, opposites cross together, and turn to face back, two bars altogether, diagonals cross in sequence, partners cross together, and turn right to face front. Original first corners cross first every time. All turns are to the right. Wave on the first beat of every bar.

5. Start a cross over, passing right shoulders and turn $\frac{1}{2}$ right into a Half Reel of Four along the centre line and lead off by No 4 when at the top. Wave handk first beat of every bar in the Reel.

MR DOLLY

Source : South Downs Morris in their Border Morris mode. Filmed at Lewis.
 Step : stephops. (Half started on left and half on the right!)
 Stick : one long stick each. On right shoulder in figures. Hold stick in both hands on butt for clashing in chorus.
 Set : four dancers in a square, two facing two.

O2YS - stand in square and jump and clash opposite at end.

CHORUS - after each figure.

On the first strong beat strike the ground in front with the stick tip. On the middle beat and the two strong beats of the second bar hit opposite with tips, right to left, left to right, and right to left. Then every one dance a small circle outwards with 3 stephops and a jump. Repeat it all exactly.

2 4

1 3

FIGURES

1. Dance whole rounds clockwise twice in 6 bars, with stick pointing horizontally into centre waist level, end facing opposite, stick on right shoulder for one bar and then clash..
2. All $\frac{1}{4}$ turn to left and dance to the left for two bars. Two stephops moving forward, turn outwards on the second hop to face back, but continue travel with two backsteps. Change direction of travel without turning body and return to place, without any further turns, clashing with opposite when back. Repeat all, going to the right.
3. Clockwise ring, holding tip of stick of dancer in front as is comes back over the right shoulder with the left hand, like rapper or long sword. Turn in to come back without letting go, sticks now over left shoulder. Eight skips clockwise, six back and end with jump and clash with opposite.
4. Diagonal turn the easy way to face out along their diagonal and dance out, turning out at the end of bar 2 and backstepping out further, dance forward back to the centre and all clash together in the middle. All pass in the centre simultaneously right shoulders, turning inwards as they do, clockwise, sort of rolling round, and backstep along the other end of their diagonal, with no further turn, then forward to face opposite, jump and clash.
5. Repeat 4 to place.
6. Cross over passing right shoulders and turning to right to face back, cross back, again passing right shoulders, passing starting place, and turn right and approach, 4 bars in all, and waist swing opposite twice round, for 4 bars. This figure could be danced on the pattern of fig 2 and others.
7. Opposites 1&2 face up and 3&4 face down in pairs and the pairs dance away from each other, turning out at the end of bar 2 and backstepping as in fig 2. Return to place without turning and clash original neighbour. Then 1&3, 2&4 face out away from their opposites and dance out, turn, backstep and return and clash with opposite as before.
8. Whole Rounds as figure one. End dance on a chorus.

MAIDEN'S PRAYER

Source : film of Shropshire Bedlams on a number of occasions 1977-81.

Music : Bromsberrow "Three Hand Reel".

Steps : used a sequence of two stephops and a double, ad lib.

Sticks : medium length, carried over right shoulder when not in use.

Set : six dancers in one line, facing in pairs, > < > < > <.

ORDER OF MOVEMENTS - each takes eight bars.

1. **Reel of Six**, once round in eight bars.
2. **Odds Stick**. Evens 'hold and posture'. Odds strike tips with vigour, right to left, left to right, four times a bar, 31 hits in all, while stepping. The swings are long, starting from out to the side of their body, with a good shoulder twist. Both stand still, not stepping.
3. **Odds Circle**. Evens stand still retaining their posture. Odds move to their left, pass their opposite by the right shoulder, and dance right round all the line of evens clockwise, until back by their starting position into which they turn clockwise.

> < > < > <
4. **Evens Stick**. Odds take up the 'hold and posture' and evens strike.
5. **Evens Circle**. Odds stand still retaining posture. Evens move to their left and and dance right round the line of odds clockwise back to the start
6. **Odds Stick**. As 2.
7. **Both Circle**. All move to their left and dance a circle, more of an ellipse, round to place clockwise.
8. **Evens Stick**. As 4.
9. **Reel of Six**, passing right shoulders first.
10. **Odds Stick**. As 2, but after the 31st strike, end standing to attention, stick sloped over right shoulder.

STEEPLE CLAYDON - ROGUE MORRIS

Source : film of Rogue Morris of Oxford dancing as various times.

Music : "Old Mother Oxford".

Sticks : two sticks used.

Clash : b = clash both own sticks together in front of chest,
 r+r = pairs clash right hand sticks together,
 l+l = pairs clash lefts,
 beh = clash own behind body at waist level,
 un = clash under a raised leg.

The following sequences are done twice through. If dancer at end of set is neutral then they wave in the air instead of hitting.

STICKS I / b - r+r - / b beh b - / b - l+l - / b beh b -/

STICKS II / b - r+r r+r / b - l+l l+l / b un.r b un.l / b beh b -/

Step : stephops.

Set : six dancers in a long line facing in pairs. 1> <2 3> <4 5> <6.

1. Half Reel of Six. Start passing right shoulders with the one facing.
2. Sticks I
3. Half Reel of Six.
4. Sticks I
5. Half Reel of Six but end facing other way, <1 2> <3 4> <5 6>.
6. Sticks I
7. Half Reel of Six ending as 5.
8. Sticks I
9. Half Reel of Six, end as at start, as 1. 1> <2 3> <4 5> <6.
10. Sticks II
11. Half Reel of Six.
12. Sticks II
13. Half Reel of Six but end facing other way, <1 2> <3 4> <5 6>.
14. Sticks II
15. Half Reel of Six ending as 13.
16. Sticks II and ½ turn to face other way,
17. Sticks II and end.

SIMPLE MODERN BORDER DANCE SET

for SIDMOUTH WORKSHOP 1995

No. of Dancers	"Theme"	Source	Formation
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THREE - "SIMPLE REEL": development from Upton Snodsbury dance : 3 in line
As recorded at a 1994 Sidmouth Border workshop.

Tune suggested : *"Yankee Doodle"*

Brief Notation :

Middle person sticks with right hand dancer and then the left: middle person dances a figure eight around the other two, going off in direction facing, and they move forward to meet and retire back to place twice, the middle naturally ends facing to their left: middle person sticks with left hand dancer and then the right: all three dance a reel for three, going off in the direction facing, with one extra change to swop their order. Repeat for multiple of three times, for all to lead.

FOUR - "GO ALL WAYS": development from a South Downs dance : 2 v 2

Tune suggested : *"Bonnie Dundee"*

Brief Notation :

Chorus : All hit stick tips on the ground once, pause, clash with opposite tips right to left, and left to right, dance own small circle outwards with single steps ending with a jump and clash with opposite. Repeat exactly.

Figures : Move off facing "forwards" but all turn at the end of the first bar to move backwards in that same direction, except for during the rounds, then move forwards retracing path in bars 3 and 4.

1. Rounds.
2. Move off to left, turn, back and clash, then to the right etc.:
3. Diagonals, move out away from centre first, turn, back and clash all together in centre, all pass right shoulders in centre to opposite diagonal place, turn back to face opposite and clash.
4. Repeat diagonals to place.
5. Cross over and back, etc.
6. Opposites move off to their sides away from neighbours, turn, back and clash with nieghbour, then face out away from opposites, dance out with neighbour, turn, back and clash with opposite.
7. Whole rounds and off or all-in.

FIVE - "ODD NUMBERS" : simplified from a dance on official Whitby video: 3 v 2

Tune suggested : *"Girl I Left Behind Me"*,
with 2 extra bars in B by repeating last two bars.

Brief Notation :

Chorus : sticks 2 v 2, odd one at bottom dance forward from bottom around into opposite top place in 2 bars, adjust who clashes with whom and repeat each in turn until in original order but now on opposite side.

Figures :

1. Lines go forward and back, and then forward again and middle turns and swaps to be between other pair and falls back to their side, repeat forward and back and change back:
2. The middle of the three dances a four leaf clover pattern under the arches made by the other opposites with their sticks across the set, going around the right hand diagonal first, looping clockwise around each dancer in turn whilst going anticlockwise around the set, and ending by going around their right hand neighbour. The arches might step and/or clash during this movement.
3. Funny back-to-back, the middle of the three dances forward and back, while their two opposites dance a back to back with them, ending in the other's place. The two ends dance around the middle three forwards to go to each other's place and turn in to face back across the set. Repeat to place.
4. Diagonal reels, the middle of the three dances a full reel of three with the right hand diagonal and left hand neighbour, then repeats this along the other diagonal. The other two either dance loops in place or go right around the set in the direction that they are facing.
5. Whole rounds for the five and dance off.

SIX - "SIMPLIFIED HEY" : development from Paradise Islanders' dance : 3 v 3

Tune suggested : *"Hundred Pipers"*

Brief Notation :

"Monkey Hey" : all face and move up, bottoms come through the middle to the top and cast out to top place while the rest cast back one place. Repeat until all back to starting order, then all stick with opposite.

Figures :

1. Ordinary cross-over, sticks, cross back and sticks.
2. Half-rounds and sticks, not repeated until rest of sequence done through again.
3. Star-on-side by all facing up, cast outside lead by the top pair immediately forming stars with inner arms and coming back to place after only one rotation.
4. Outsides and insides, like the star but making path larger and not attempting to form a star with the inner arms.

SEVEN - "LONG LINE" : simplified from Shropshire Bedlams' dance : 7 in line

Tune suggested : *"Marching Through Georgia"*

Brief Notation :

Top dancer casts off during last 2 bars of music and leads middle pair through a figure of eight around the other two pairs, going around the top first, who dance on the spot and stick.

Reel of Seven, all the way round starting facing in pairs and No.1 coming in late. Sticks and Turn and Go, sticking in pairs whilst dancer at the top dashes on four hopsteps to bottom. Then all turn to face opposite way and form new pairs. Repeat until each has been.

EIGHT - "STRUCTURED" : development from Rogue Morris dance : 4 v 4

Tune suggested : *"Battle of New Orleans"*

Brief Notation :

Chorus : Half reel of four along the sides and sticks with opposite, repeat to place.

Figures :

1. Cross-Over turn and face back, sticks, cross back, turn and sticks again:
2. Accumulate Processional: top pair dance down the centre and backwards to place, then top two pairs ditto, top three pairs ditto, etc. Inactives dance on spot.
3. Square and Round: The centre four stick with opposite while the end pairs dance once around them clockwise, then while the end pairs stick, the centre pairs cross over and go around their ends to their starting place. Repeat all.
4. Sticks and cast: All step and stick with opposite while moving up to the top of the set. Each pair in turn when at the top, clash and cast down the back of their own side to the bottom in 2 bars and join in the clashing again. Go round twice.

NINE - "BIG SQUARE" : development of East Acton Stick Dance : 3 by 3
Performed on Tony Hancock's Half-Hour on TV 1955

Tune suggested : *"Not For Joe"*

Brief Notation :

Work in threes in different orientations.

Sequence : Foot Up twice in a specific direction which changes each repeat (thus up, right, down, left, up): middle dancer sticks with the left and then the right hand partner: the three dance a reel of three: then dance a movement involving the three or the entire set, which is called by the leader of the set

"Calls" = back-to-back: elbow swing: a three star: a big circle for everybody.

General

The dance notations attempt to preserve the cleverness in the original concept without being a close copy. It would be unreasonable to attach their original title to the somewhat modified dances. The tunes suggested are not those used by the sides from which the dances were derived, but they are chosen because of their general familiarity.

The stick tapping is usually clashing tips from right to left twice to a bar, but other options should be chosen if the dances are to fit into a repertoire.

The stepping is a "single" step with strong off beat emphasis, which continues through the dances without jumps, and often during the stick tapping.

file : bord_sid.wri

Off the Wall

Developed from a couple of figures taught by Gail Duff at
Towcester Border Workshop on 7th October 1995

A dance for for 8

Stepping: a={L hop, R hop}, b={L,R,L hop}

Sticking 1,2,123 forehand

Start against wall - move out on last music of intro with ab
Squares

a Middles fall back, ends in

b top & bottom cross, middles cross

ab 1 stick with 3, 2 with 4, 5 & 7, 6 & 8
repeat relative to new set until back to place.

Chorus

1234 cast to bottom, 1 ending in 7 position, while 5678
dance sideways to 1234 position while sticking then 5678
cast while 1234 stick. Repeat back to places
Repeat whole, casting from bottom first.

Round One

a dance one place round the set clockwise

b stick with new opposite - (123)

Repeat until back to place.

(Chorus)

Seconds Out

ab 1268 dance away from set while 2457 cross diagonally

ab 1268 dance back to place while 2 & 4, 5 & 7 stick

ab 1268 cross diagonally while 2457 dance away

ab 1268 stick while 2457 dance back to set

Repeat all back to place

(Chorus)

(Catherine) Wheel

ab 1278 turn out and dance to face 3456, who dance into the
middle, backs together.

ab 1 & 3, 2 & 4, 5 & 7, 6 & 8 stick

ab 3 & 6, 2 & 4, 5 & 7 stick while 1 & 8 turn round 360 deg

ab 4 & 5, 1 & 3, 6 & 8 stick while 2 & 7 turn

abab 3456 RH star, 1278 anticlockwise rounds

ab 1278 spin off (whee!), 3456 anticlockwise rounds

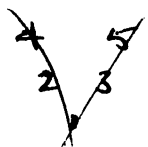
ab 3456 spin off (whee!)

The Mark

Source: Roy Dommett, danced by Shinfield Shambles, the call it "Knickers".

Set: 5 dancers each medium/short stick

Formation: In a 'V' pattern



Step: Single or hopstep.

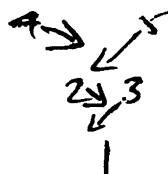
Chorus: (8 bars) Left hand side reel of 3 while other 2 stick (hitting high and right to left) then right hand reel and (2 & 4) sitck. Dance starts with a chorus.

Figures:

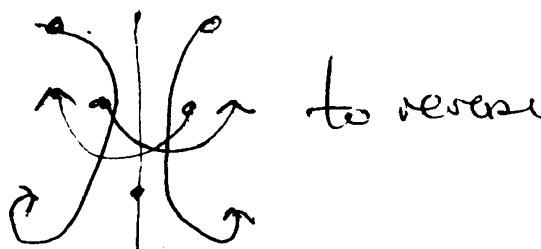
1. 3 stars (2 bars each?)

1,3,5 then 3,5,4 then 2,4,5 then 2,1,3. All right handed or alternatively right and left.

2. Reel of 5 once round.

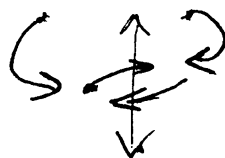


3. "Funny" - 1 goes to other end, 2 & 3 change sides going across while facing up, then turn to face other way. Ends go either side of 1, inside 2 & 3 after they have changed sides. They loop outwards to face back. Repeat to place.



4. Waist swings 2 & 3 and 4 & 5, both ways - No. 1 can dance once round the outside. (Or arm swings - no.1 dances through 2&3 or 4&5)

5. Reel of 4 across the set while no. 1 dances through and back. 2 and 3 start passing right shoulders, 4 and 5 cast to the end of the line of 4 to start.

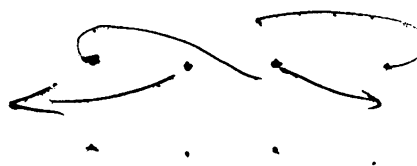


6. Optional. No. 1 faces up, dances a few double steps or shuffles while 2 other dancers position themselves behind. No.1 jumps and leans back as the dancer behind him holds his ankles and lifts and the one behind holds his shoulders and lifts. No. 1 lays stiffly and horizontal while the two other dancers do a figure eight around the two supporters - then carry no. 1 off.

Kresala

Source: video of Basque team and UK teams who use the chorus movements.
Music: used the Evesham stick dance tune for the workshop.
Set: 8 persons, each with a long stick.
Step: double and single in figures, stick up.
Figures: Foot up twice, half gyp, back to back, and 8 person Cotswold hey.

Hey: Pass centre in order 1st, 4th, 2nd, 3rd pairs.



Dance #1

- 1: Chorus is in units of four.
 - a. Evens hold stick horizontal, at ends, and odds hit centre with their tip.
 - b. Evens hit odds ditto.
 - c(i) All hit neighbor, tips, high, right to left.
 - (ii) All hit opposite, tips, high, right to left.
 - d. All hit opposite, tips, low, while passing left shoulders or hit opposite's butt with bus as pass to change places.

Then:

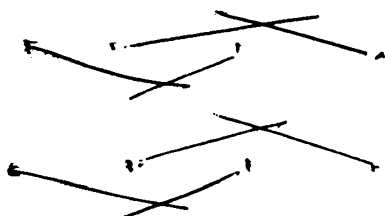
- a, b as above, original odds always hit across first.
- c(i) All hit opposite, tips, high, right to left.
- (ii) All hit neighbor, tips, high, right to left.
- d. All hit neighbor as (d) above, while changing places along the side of the set.

Repeat 3 more times until back to place.

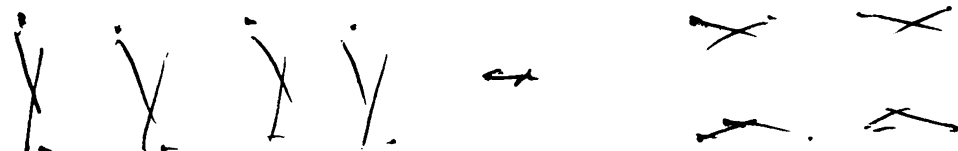
Dance #2

Chorus is in units of 8, all hits along own side. Sticking repeats 4 times per chorus.

- a. All dib butts, noisily.
- b. All hit second person along set, high right to left. Parallel, not mirror!
Numbers 1 and 5 hit outside number 3.



- c(i) All hit opposite, high, right to left.
- c(ii) All high neighbor, high, right to left.



- d. All hit as in b above.

